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MOTION PICTURE

FEBRUARY - 25 CTS

A BREWSTER MAGAZINE

Those Friendly Separations

Pages 32-33

What 1925 Has Meant to Me

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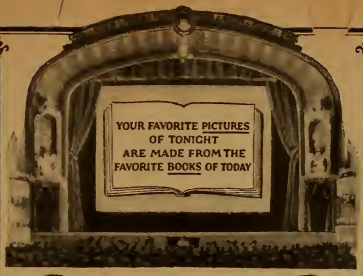

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The Movie You Like is made from

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HAVEN'T you often wished, while watching a good movie, that it would go on and on and never stop — that you could take it home with you and see it again and again—that you could know better those characters whose shadows flitted across the screen—and know more of the romantic setting of the story?

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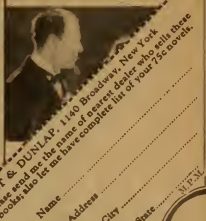

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"A Kiss for Cinderella"

Herbert Brenon Production

Personalities of Paramount-and their Paramount Pictures

Betty Bronson

Where the Peter Pan girl appears, hearts grow lighter. There's more than a touch of fairyland about her, and the work-a-day world seems slow when she's around. See her in "Are Parents People?" "Not So Long Ago," "The Golden Princess."

Herbert Brenon

He directed "A Kiss for Cinderella." Remember how "Peter Pan" delighted you! He directed that, too! Other Paramount Pictures of his are: "The Street of Forgotten Men," "The Little French Girl," and "The Song and Dance Man."

Gloria Swanson

Gloria Swanson's success and popularity sweep forward like a tidal wave. Her Paramount Pictures are centers of fascinated human groups at all points of the compass. See her in "Madame Sans-Gene," "The Coast of Folly," "Stage Struck."

Thomas Meighan

People who would not stir to see a king pass by would break half a dozen appointments to meet Tom Meighan. His is a triple success: a man's man, a woman's man, and the kid's man, too! Be sure to see "Old Home Week," "The Man Who Found Himself," and "Irish Luck."

D. W. Griffith

D. W. Griffith's "That Royle Girl" reveals more mastery than ever. Griffith's Paramount Pictures are the harvest of his art. See Carol Dempster, W. C. Fields and Harrison Ford, in "That Royle Girl." Watch for the huge Griffith special, "Sorrows of Satan," by Marie Corelli.

Pola Negri

Pola Negri is a complex and dramatic personality whose charm is today exercising its full power in the United States. Michael Arlen is writing "Crossroads of the World" especially for her. See her in "Flower of Night," and "A Countess in Iowa."

Produced by
Famous Players-Lasky Corp.
Adolph Zukor, President
New York City

Paramount's New Year Gift!

Nation-wide Showing Week of December 28th

If you seem so much older than you used to, if you feel that life might be a little kinder to you than it is, come watch Betty Bronson and Tom Moore contrive happiness out of old boards, small feet and a policeman's point of view!

The peculiar thing about "A Kiss for Cinderella" as about "Peter Pan," is that although children enjoy it intensely there are ten times as many grownups in the long lines at the box offices!

The fact is that all the world is young when J. M. Barrie and Paramount are partners.

Today, Paramount and the leading dramatists and writers of the world are hand in glove in the great cause of better pictures. The writers are giving of their best because they know that Paramount's resources and screen ideals are big enough to ensure the greatest possible progress.

Paramount Pictures

"If it's a Paramount Picture it's the best show in town"

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

JAN 11 '26

Motion Picture Magazine

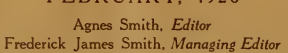
Founded by J. Stuart Blackton in 1910—Trademark Registered

Vol. XXX FEBRUARY, 1926 Number 7

Agnes Smith, *Editor*
Frederick James Smith, *Managing Editor*
Harry Carr, *Western Editorial Representative* A. M. Hopfmuller, *Art Director*

The Greatest of All Wars

An Editorial by



Editor-in-Chief of the Brewster Publications

TWO great, gigantic forces, worlds, or—let us call them armies. The one has been building for over twenty-five centuries, the other for less than a quarter of a century. The first was started by Homer, the second by Griffith. Let us call the first army "Literature" and the second, "Pictures." The first army now comprises novelists, poets, editors, story writers, biographers, publishers, professors, pupils, historians, colleges, schools, libraries, universities—untold millions strong. The second army comprises only about one hundred motion picture producers, most of whom have never been to college.

The first uses for its only weapon the printed word. The second uses only celluloid. With rare exceptions each writer and teacher of writing strives to make money. Long ago all these members of the first army saw a lucrative field in the second army which was building up colossal fortunes every day, and the first army began to make a concerted attack on the second army.

The first battle took place about A. D. 1910, but it was only a little skirmish. The second army resisted the attack but the first army soon brought up re-enforcements and, in a few years, a general war broke out. The second army grew very slowly in size but it grew enormously in wealth, which only made the first army the more aggressive.

A DECADE went by and the war was still on and each year found the first army no nearer victory than in the beginning. Many overtures for an armistice were made and it was pointed out that if peace were declared the two armies could join forces and build mountains of gold that would make the wealth of Croesus pale into insignificance. But the generals of the second army wouldn't listen.

But along in the early '20's, the second army began to suffer from famine. They had all but exhausted their food supply. They plundered here and there, and, according to official records, there were numerous cases of secret reprisals during the lull of battle when an officer of the first army, would trade gold for food with the enemy. Thus, copyrighted books and successful stage-plays became quite common.

Then it came to be a recognized rule of war that the representatives of the two armies could thus exchange their products, but it was clearly understood that otherwise, the war must go on. And it did, altho the second army was all but exhausted. It became evident that they must sue for peace.

AND so, in the spring of 192. armistice was signed and representatives of the two great armies met to formulate the terms of peace. The principal point in the peace treaty was one that was long debated. The first army maintained that they had the brains. This was admitted by the second army but they insisted that the first army did not know how to use their brains. In rebuttal, the first army said that the second army was so short of brains that they did not know brains when they saw them, and that they were so blind that all they could see was a stage-play and a newly printed book in pretty covers.

This discussion lasted for sixteen months and finally it was unanimously agreed that: (1) the first army had the brains; (2) that the second army needed them badly, being very short of that commodity themselves; (3) that the first army did not know how to speak the language of the second army, and that it must and would learn that language; and (4) that the second army must place over all its entrances large electric signs addressed to all members of the first army and bearing these words: "Welcome to our city." The treaty of peace was finally signed, late in 1928.

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

Eugene V. Brewster, *President and Editor-in-Chief*; Duncan A. Dobie, Jr., *Vice-President and Business Manager*; E. M. Heinemann, *Secretary*; L. G. Conlon, *Treasurer*. Also publishers of MOTION PICTURE CLASSIC and MOVIE MONTHLY.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

First copyrighted and published February 21, 1911. Copyrighted, 1925, in United States and Great Britain by Brewster Publications, Inc.

Motion Picture Magazine

FEBRUARY, 1926

Cover—A study of Mary Astor painted by Marland Stone from a portrait by Charles Albin.

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Georgia Ingram, dancewise "Oh! Oh! Nurse" (Photo by Bloom, Chicago)

LEARN CLASSIC DANCING AT HOME UNDER MARINOFF

(Photo by Bloom, Chicago)

Harriet Hoctor, dancewise, "Topsy and Eva"

Aesthetic and Interpretive Dances which are all included in this delightful course. The nominal tuition—so moderate that anyone can easily afford it—is paid a little each month.

This is a wonderful opportunity for you—for every girl who longs to master the fascinating and popular art of the dance. Whether you wish to dance for the charm, the health and grace that dancing gives—as a social accomplishment—or for a fascinating and profitable stage career—you can make your dreams come true by writing to Sergei Marinoff today. The coupon below will bring you full details without cost or obligation.

Catherine Crandall, dancer Three Hundred Club, N. Y. (Photo by Hutchinson, Chicago)

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Please send me full information about your home study course in Classic Dancing and your free studio equipment offer. I understand that this information is absolutely **Free.**

Name .....

Address .....

..... *Age* .....

The Bulletin Board

Last Minute News About the Players, Pictures, and Studios

THE fight for leading position in the motion picture world is now waging in dead earnest among the powers who produce our pictures. Metro-Goldwyn ran away with the glory of the early winter season by such productions as "The Merry Widow," "The Big Parade" and "The Unholy Three."

But Famous Players-Lasky, hitherto the Queen Bee of the business, is all set for next season. Instead of spending eighteen million dollars for production, the company has raised its appropriation to twenty-two million dollars.

Where the Money Will Go

Now let's see how Famous Players-Lasky will spend the extra four million dollars. For one thing, James Cruze will film "Old Ironsides" and his company may go to Tripoli for special scenes. And another director will go to Cuba to make a story of the rough-riders. Another Paramount special will be called "The Greatest Show on Earth" and it will tell the story of P. T. Barnum, the showman who was unfortunate enough to die before movies were invented.

To go on with the good news, Herbert Brenon will direct a story that Sir James Barrie is writing especially for the screen. W. C. Fields will appear in a film called "The Old Army Game." And, dont forget, Florenz Ziegfeld has promised to produce his screen version of "The Follies" for Paramount. And D. W. Griffith is going to make "The Sorrows of Satan" one of his biggest pictures.

In Case You Care

Michael Arlen has decided not to write that original story for the screen. It is Michael's theory that he would lose just one hundred thousand dollars if he contributed a story to the cinema. You see, Michael figures that he could make a novel of his story and then sell the screen rights and perhaps the dramatic rights, too. Of course, the grand financial total of such an effort would be greater than the amount of money he would receive for an original screen story. So the Arlen scenario is now one of those beautiful myths and takes its place with that script that Maurice Maeterlinck once promised to write.

He Changes His Mind

Charles Chaplin's next story will be called "The Circus." Chaplin has the title for his picture and a few ideas for it. He'll begin work when he gets good and ready. He has abandoned the idea of making "The Suicide Club," which really sounded too morbid for popular taste.

Rumors of Mergers

Metro-Goldwyn and United Artists may consolidate into one organization. The deal has been pending a long time, but at the time we go to press the papers have not been signed. Mary Pickford, the conservative member of the United Artists board, is said to be in favor of keeping their organization a separate entity in the field.

It's Final This Time

"Ben Hur" will positively be presented at the George M. Cohan Theater in New York on Christmas Eve. This is said to be absolutely official. We'll believe it when we see it.

About Ricardo

Evidently Ricardo Cortez will no longer be a Famous Players-Lasky star. He is scheduled to appear in a Metro-Goldwyn picture, playing opposite Greta Garbo. You see, Ricardo's contract with Famous stipulated that he must remain single. But Ricardo is going to marry Alma Rubens, hence his removal to another studio. The name of his newest picture is "The Torrent."

A Revival of "The Auction Block"

Rex Beach's story, "The Auction Block," will be produced again, this time featuring Eleanor Boardman and Charles Ray. The novel was filmed several years ago with Kay Laurel as the star.

John Robertson Returns

John Roberston and his wife, Josephine Lovett, have returned from a vacation in France and the line of producers seeking the services of Mr. Robertson is forming on the right.

Another Travel Note

Antonio Moreno is back in Hollywood and will play opposite Marion Davies in "Beverly of Graustark." And John Gilbert, who visited New York for the opening of "The Big Parade," has gone back to Culver City to finish his scenes in "La Bohème." Francis X. Bushman has come to New York for the opening of "Ben Hur."

Dick In a Western

Richard Barthelmess will make the first Western picture. It's to be called "The Kid from Montana." Dick will try anything once. In the last few years, he has been an Italian, an American sailor, a West Point cadet, a Dutchman and a Balkan prince.

Dorothy Comes Home

Dorothy Gish has completed the English production of "Nell Gwyn" and is back in New York. Clive Brook is playing opposite Mrs. Valentino in "A Woman of Fashion." Irene Rich is also home from Europe and will probably make her next picture in New York. And John Roche is another visitor to the Big City who may remain to make pictures.

Seventeen at Seventy?

If you were given the recipe for Fannie Ward's secret of eternal youth, would you use it? Do you want to be a flapper when you are old enough to be a grandmother?

In the March issue of MOTION PICTURE MAGAZINE, the feminine stars of the screen will discuss the problem of rejuvenation. They will tell you frankly what they think of Fannie Ward's theory of eternal youth.

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Strong Rich Voice

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Gives Physical Voice Culture Credit for Grand Opera Voice

Each 24 hours brings me a stronger and better hold on my voice. I feel like telling you of it each day when I think back to six years ago when catarrh had just about finished my hearing and voice.

I joined the Los Angeles Opera Company this Spring and we will have five Operas ready in September. It is really pathetic to see the *star pupils* from the *great voice masters* try for a place in the Company. Some very pretty, but weak, pulate attacks, throat and lip attacks. I work hard all day and your silent exercises are a wonderful rest.—Bert Longtre.

Harry Lompierre Finds the "Right Way"

I wish to give credit where credit is due. The past twelve years have been spent in professional singing.

Believing that I had at last found "the right way," I cancelled an entire season's bookings to apply myself diligently to your idea.

Today my voice is completely new. Formerly, I could sing only a fair "F" (fifth line). Now I can sing high "B" flat, with a rich, resonant, manly tone. — Harry Lompierro.

Church Singer Delights Congregation

I cannot help but say "Thank God" for everything you have done for me. As I sang in church yesterday people turned to see who was singing.

I hope you will always think of me as one who has made a big success in the work I chose to do.—Carolyn Baker.

For obvious reasons the names signed to these letters have been changed. But the letters are all true and the real names of writers will be sent on request.

Singer Triumphs Over Discouragement

Did you think one year ago that I would now be singing as high as high "C"? I am very sure that I didn't.

I often think of that hopeless first letter I wrote to you and I want to thank you for the help you have given me and especially for the cheering letters at the beginning when I needed boosting along the worst way.

Hoping that you will believe me to be ever your grateful friend.—Mrs. Mary Brown.

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☐ *Singing* ☐ *Speaking*

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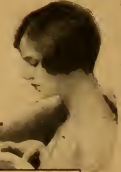

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Melbourne Spurr

THE TORRENCES

Ernest Torrence and his son, Ian. Off the screen, these villains are devoted husbands and proud fathers. Young Ian is handsome enough to play heroes with his evil papa

ur Portrait Gallery

Ruth Harriet Louise

MAE MURRAY

An actress of contradictions and therefore a person of constant interest. She's going to Germany to find more directors to conquer

Melbourne Spurr

BILLIE DOVE

She will be the heroine of "The Black Pirate," the new Douglas Fairbanks production. Heretofore, Billie's gentle beauty has been wasted on the desert air of Western stories

Ruth Harriet Louise

CARMEL MYERS

Still another hint of the magnificence of "Ben Hur"—Miss Myers as Iras, the siren

DOUGLAS FAIRBANKS

"The Black Pirate"—himself. Mr. Fairbanks has nearly completed his latest picture. It's a rousing story of adventure, and the star promises some new tricks never before attempted by any pirate

Melbourne Spurr

SYDNEY CHAPLIN

After playing in one of the funniest pictures ever made—"The Submarine Pirate"—Syd retired from the screen for years. His return was one of the bright spots of the past year

Melbourne Spurr

MARION NIXON

She has been rescued from cowboy pictures and selected to play opposite Raymond Griffith in "Hands Up!" Beginning in insignificant pictures, it didn't take Marion long to win recognition

What 1925 Has Meant

The year nineteen hundred and twenty-four has seen the most noteworthy development of my life,- namely, a clearer knowledge of myself - my frailties - a greater strength to overcome them. A deep and sincere gratitude for having been permitted self-expression in such pictures as, "The Merry Widow," "The Big Parade," "La Boheme," and "Desire." "He Magnificent." The comforting knowledge that a kindly feeling exists for my efforts to entertain and amuse. What more could one ask?

John Gilbert

By Florence Vidor

UNBELIEVABLE as it may seem, it is a truism, nevertheless, that of many big events which came into my life during 1925 I have to admit the two hours I spent in a barber's chair and watched my long treasured tresses fall all around me was the big event of that year and something I will always remember.

It was not a free will offering on the altar of style for I had been adamant against any proposition to join the short-haired colony.

But Paramount was due to make "The Grand Duchess and the Waiter," Malcolm St. Claire, the director, insisted on the bob and art had its way as per usual.

When people see the picture, they will have to agree that there is no subterfuge. It is bobbed as bobby as could be.

The sacrifice was great. It will be compensated for if it pleases my public.

By Ricardo Cortez

The most important event during 1925 was my engagement to Alma Rubens, who is so good, so beautiful, so angelically sweet. I think, and trust, and hope it is to be the most important event of my whole life.

Apeda

By Pola Negri

The arrival of my mother, Mme. Eleanora Chalupez, from Poland, to spend many months with me in California is the greatest event of 1925 for me. We have been separated so much for years and this is her first visit to America.

By Wallace Beery

My opportunity to play the great comedy, human-interest part of *Rhode Island Red* in James Cruze's "The Pony Express" was the most important event of the year for me.

Bali

1925 has brought true much happiness. The reason is because Ricardo and myself were found a great ideal in one another. And as the years roll by and we age all just remember that we were of another. Second because my association with the company I have now with have been most amicable and the entire company seem to be overjoyed at the efforts we try to attain —

John Gilbert and Richard Barthelmess find that they have been unusually happy in the stories they have filmed this year. Alma Rubens frankly admits that her engagement to Ricardo Cortez was her "big event"

1925 has, or will have seen, the completion of four more pictures from our studios. "Soul Fire," "Shadows," "The Beautiful City" and "Just Suppose." In many ways it has been my most interesting year. It has been my endeavor to make each play as different as possible from its predecessors. In "Shadows" I believe I have proven to some doubtful critics, that it is possible to be comedy.

Richard Barthelmess

To Me

38 Stars Write Their Record of the Year

By Esther Ralston

The year 1925 brought me the busiest and most successful twelve months of my life. "Peter Pan" started the year, winning me a contract with Paramount and during the year I have made ten pictures, a larger number than in any other year, with each picture better than the last. I am closing the year with the biggest of them all —"The American Venus." I have crossed the continent six times in the last year, "locationed" in Texas, Bermuda, and Florida, and enjoyed a glorious week-end in Yosemite Park. 1925 has certainly been a red-letter year for me.

By Renée Adorée

I believe that the year 1925 has given me the opportunity of portraying one of the greatest rôles of my career, that of *Melisande* in King Vidor's production, "The Big Parade."

By Raymond Griffith

All of my big events in 1925 were little ones, and that's the truth.

My sailing yacht, "Donna Bertha," won several cups in the races of Catalina, but I have boasted so much about the ability of my boat to beat everything else in its class that I could not concede that to be a big event.

I might stretch things a bit and say the purchase of my first car was a big event, but when the upkeep, the overhead, the what have you, is all figured out, the purchase of that car was not an event—it was a tragedy.

The biggest kick I got during the year over an event that concerned some one else was the rescue of the San Franciscan-Hawaiian flyers.

By Mary Brian

It's ever so easy to answer that question.

It was my first visit to New York.

1925 has brought me joy - wisdom - worldly goods - a few tears - and a lot of hair lines. In summing it up at the end of the year, it seems that most of all, 1925 has brought me a keener insight into life and a desire to accomplish greater things in the coming year. I am thankful for the love and companionship of my boy Lincoln and that my father has finally decided to make his home with us, here, in Los Angeles.

Myrtle Stedman

Alexander

Apeda

The only time I ever looked back was when I left Oklahoma and I think I saw the sheriff, out the corner of my eye - since then I've been lookin straight ahead from under the brim of a sixteen. Hope I have as many friends to ask in 1926 as in 1925

Tom Mix

1925 has brought me stardom which has only been made possible by the faith and confidence in me of those with whom I am associated. For this and the loyalty of so many of the picture fans I feel the sincerest gratitude and my desire is to live up to this trust —

Norma Shearer

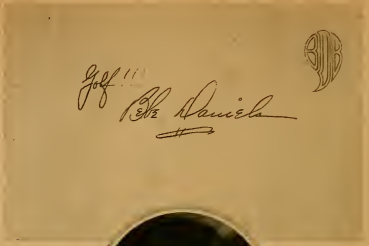
Myrtle Stedman and Norma Shearer face the new year happy in the thought that 1925 has brought them a new pleasure in their work. As for Tom Mix, he never looks back. Tom is afraid that he will see the sheriff running after him

Ever since I was old enough to know there was such a place as New York City, my ambition was sometime to go there.

I really never expected that wish to be gratified, so one can imagine my great surprise, directly after I had finished my first Paramount picture, "Peter Pan," to be told by Mr. Lasky that I was to go to New York to play a rôle in "The Little French Girl."

What a wonderful time I had in New York and how that tremendous city impressed a little Texas girl.

And before I returned to Hollywood I went to Bermuda, which was an added joy.



1925 was a most gracious generous year to me - It disproved the time-worn theory that once an actress has retired from the screen a successful return is almost impossible - After a rest of two years, Jesse Lasky's selection of me for the young girl's role in "Dulcy" definitely demonstrates that my retirement has acted as a sort of rejuvenator both physically and mentally -

May Allison -

Bebe Daniels' letter, at the top of the page, was the most eloquent of all. As for May Allison and Henry B. Walthall, 1925 has brought them new opportunities

Ball

Yes, indeed, my first trip to New York will always be remembered by me as my biggest event in 1925.

1925 has brought me renewed manifestation of the steadfast memory and the kind thoughts of those who movie pictures and those who see them. The Traditional fickleness of the Film fan is a Myth!

Henry B. Walthall

By Lois Wilson

If a picture is made in Borneo or Iceland this year, I'm sure I will be in it. The Knights of the Road have nothing on me when it comes to traveling. The past twelve months have seen me in thirty-two states of the Union—on location in the middle of the Pacific—and on some of our highest peaks—not to mention a jaunt to Ireland that I might paddle a canoe on one of the Killarney lakes

By Hoot Gibson

I am grateful to 1925 for many things, and above all I believe that it has been my most successful year in pictures. To keep my old friends, and make new ones daily is my great ambition. I can look back in 1925 with the firm conviction that I have achieved both these ends.

One outstanding thing that 1925 did for me was to advance me farther along the road to success in my chosen profession.

By Shirley Mason

The year 1925 has meant freedom to me—freedom from *Pollyanna* rôles. After several years of starring I have taken Viola's cue, to select my own rôles such as I had in "The Talker" and "What Fools Men," First National, and "Lord Jim," Paramount.

By Mary Philbin

Some years are golden years, and 1925 was such a year for me. I dearly loved my rôle in "The Phantom of the Opera" and my many friends have told me it was really worth while.

All my life I have loved the character of *Stella Maris* and this year gave me Mr. Locke's wonderful story.

Spurr

By Dorothy Mackaill

The year 1925 has given me a five-year contract with First National Pictures.

By William Powell

This year nearly reformed me. Oh horrible thought!

After years of dirty deeds, I slipped, alas, into the path of virtue. Thrice I portrayed a hero!

But, thank God, I soon saw the error of my ways, and quickly scampered

(*Continued on* 110)

The Greatest of ALL

W. F. Seely

As *Stella Dallas*, Belle Bennett has given the screen its most inspired performance

IT was just a year ago that Belle Bennett was the most obscure actress in Hollywood. She hadn't, of course, passed into complete oblivion; but she was hopelessly sunk in mediocre parts. After a brief flash of fame several years ago with the old Triangle Company, Miss Bennett faded away into small rôles, trivial productions and into the sort of genteel poverty endured by actresses who never know where their next job is coming from.

Today she is hailed as the finest screen actress. Even her sisters on the stage—Ethel Barrymore and Mary Boland—have gone out of their way to pay tribute to her. And there isn't an actress on the screen who isn't eager to rush into superlatives in praising the amazing art of Belle Bennett.

In creating the rôle of *Stella Dallas* in Samuel Goldwyn's great production, Miss Bennett has given the screen its most poignant, most touching and finest portrayal. It's the story of a woman, tawdry, cheap and untutored, whose love for her child lifts her to greatness. To her study of a repellent character, Miss Bennett brings a touch of inspired sympathy.

Miss Bennett's portrayal of the cheap and vulgar woman, lifted to greatness by her love for her child, has been praised by artists of both stage and screen. For years an obscure figure in the movie world, Miss Bennett now finds herself the most talked-of person in pictures

All Hollywood knows the tragic story of Belle Bennett. For years she lived the drab life of an unsuccessful actress, with its petty economies, its hopeless ambitions. Her only joy in life was her young son, to whom she was devoted.

For years, Miss Bennett worked and lived for her boy. Then finally came her great opportunity. She was selected for "Stella Dallas" by Samuel Goldwyn, after seventy-six other applicants had failed to pass the test.

Only a few days after she received the great news, Belle Bennett's boy died and she knew that her triumph would be in vain. Crushed and heart-broken by her grief, Belle Bennett went on with her work. And those who know her and worked with her feel that there was something more than human power behind her portrayal of the mother, *Stella Dallas*.

SCREEN IDOLS PAST

John Gilbert, one of the four reigning kings of the screen

Richee

Richard Dix's popularity should endure for years to come

This is a continuation of Mr. Brewster's article on film popularity which appeared in the January number of "Motion Picture Magazine"

By EUGENE V. BREWSTER

AS to who are idols and who are not, we must bear in mind that even the most humble player has his or her admirers and idolaters. Every player of prominence is an idol to one or more, but we are not speaking of these, nor of those who simply have large followings. Nita Naldi has a large following and is widely admired, but she can never be a screen idol. Bebe Daniels has a following, and they are perhaps exceedingly enthusiastic about her, but she has little chance, apparently, of ever becoming a screen idol. There is a cold, stately beauty about Alice Joyce, but after a dozen years on the silversheet she has not succeeded in becoming anything like an idol, and she is hardly as popular today as she was twelve years ago.

Two ladies who almost—but not quite—reached the topmost peak of popularity—Alla Nazimova and Alice Joyce

Bangs, N. Y.

Lillian Gish has had her ups and downs for an equal length of time, but neither she nor her sister Dorothy has ever won fully the hearts of the public. The former is the frail lily of the screen, always appealing to our sympathy, always in trouble, always hounded by the villain or poverty or something. Pathos is exceedingly productive, as a rule, but the supposedly angelic, pure, gentle, tender nature of Lillian Gish and her great beauty have failed to produce for her in thirteen years the laurel wreath of public adolatry.

Dorothy Gish belongs to the same class as Constance Talmadge, to the world of gaiety, and, charming and beautiful tho they be, they have never been quite idolized. Mae Murray is in a class all by herself and she therefore has no rivals. She is a type extraordinary, and for grace, charm, beauty and ability as an artiste she has remained unsurpassed for a decade, and she is better today than ever before. Only Nazimova at her best could compare with her, yet neither of these supreme artistes has ever been idolized. Perhaps the peculiar kind of parts they have both played has had something to do with it.

GRETA NISSEN is the Nazimova of the present day, but how can she ever become a screen idol if she is to play always parts like those in "Wanted a Wife," "The Wanderer" and "The King of Main Street"? Alice Terry has that same blonde beauty and

PRESENT AND FUTURE

Mr. Brewster selects Ramon Novarro as the star of the present day who is most likely to win a permanent place in the public's affections

Ronald Colman has both personality and real acting ability

Richee

W. F. Seely

Mr. Brewster nominates Ben Lyon as the successor of Wallace Reid

charm that Lillian Gish and Mae Murray have, and she has a certain gentleness and refinement that everybody admires, and she has been unusually fortunate in her allotment of plays, characters, settings, companies, support and publicity; and yet she has not quite become a screen idol. And her character as we see it is just the sort that a public is likely to idolize. Hence, there must be something missing in Alice Terry. Perhaps it is strength, fire, passion, spirit.

Florence Vidor and Leatrice Joy also have had abundant opportunity to become screen idols, yet with all their success and popularity they have never reached the top. But still there may be hope, particularly for the former. Blanche Sweet and Mae Marsh are just as good if not better than they were a dozen years ago, but they too have missed idolatry. Colleen Moore and Norma Shearer have made remarkable strides forward during the last year or two, and if all goes well with them they may yet become idols of the screen. The former may lack beauty and figure, but that is not everything, and she has great ability and about everything else. The latter has come to the front very rapidly, but she must be very careful. She has a charm and sweetness that are very promising, and has shown considerable ability and versatility. I hope she is one of the few who can stand prosperity.

Two exotic and unique personalities—Lillian Gish and Mae Murray. Yet neither of them is a supreme favorite

Kenneth Alexander

BETTY BRONSON, Vilma Banky, Eleanor Boardman, Mary Brian and Esther Ralston are five more newcomers who are being carefully groomed for the coming race for first screen honors. It is rather too early to predict what the future has in store for them, because so much depends on what kind of plays, directors and support will fall to their lot. Each has shown considerable charm and ability, and they have already gained wide public approval for what they have thus far done. Vilma Banky is a gorgeous creature and creates a fine impression. Of the five I think Eleanor Boardman has the best chances. She has done one or two poor things, but after seeing her in "Exchange of Wives" and "The Only Thing" I am inclined to think that she has a poise, dignity and charm that is lacking in the

(*Continued on page 95*)

Kornman

A little Quaker girl from Philadelphia, Mildred Davis Lloyd's career was a series of lucky accidents. A young comedian with horn-rimmed glasses selected her for his leading woman. The young comedian made a hit—and so did Mildred. Now, as you know, they are married and have a little daughter. On the opposite page, Alice L. Tildesley tells you the story of Mildred's charmed life

International Newsreel

Born Under a Lucky Star

"I have never wanted anything that I didn't get," says Mildred Davis Lloyd

By Alice L. Tildesley

Richee

Little Gloria Lloyd is Hollywood's prize baby. "It sounds silly," says her mother, "but I've always got things because I prayed for them"

I NEVER wanted anything all my life that I didn't get."

The maker of that remarkable statement sat in her Rolls-Royce, behind a magnificent uniformed chauffeur and beside a smiling and indulgent mother, and beamed.

There was no self-satisfaction in the blue eyes under the brown fringe of her lashes, only a sort of beautiful wonder.

"Other girls seem to have starved and struggled and suffered for years. Their stories sound so romantic and thrilling and you feel so glad that they won thru in the end. But as for me——!"

Mildred Davis—in private life Mrs. Harold Lloyd—shrugged her pretty shoulders.

"I cant remember ever being denied what I asked for as a child. I had the happiest time and the nicest mother and father! And when I grew up, I never set my mind on anything that didn't come to me. People say: 'Oh, that's because you're so determined! You never let go if you think you'd like to have this or that.' But I dont believe that's it. Those other girls must have been determined or they'd never have kept on.

"It sounds silly, but I've always thought that I got things because I prayed for them. You see, I was a little Quaker."

BORN in a four-story, "brownstone-front" house on an old square in the Quaker City, the little Mildred was the one child in a houseful of grown-ups—parents, grandparents and great-grandparents—most of whom had been brought up in the religion of brotherly love.

Her earliest recollection is of being brought downstairs, daintily dressed, just at candle-lighting time to spend a brief half-hour with her elders before their ceremonious dinner.

"Ah, there she is!" they would say, when the baby was set down in the doorway of the great "parlors," "Well-a-well, come and see her grandma!" Or her grandpa, or uncle or daddy.

But one night, when Beck, her nurse, had duly placed her charge on the shining

(*Continued on page* 105)

Richee

As a little girl she loved dolls. She has all she wants now

Cinderellas?—Maybe!

Betty Bronson and Esther Ralston are Cinderellas—on the screen. Both were heralded as "discoveries" and both were hailed as "wonder girls"

But—to investigate the plain facts of the case—both Betty and Esther waited for a long time before they were "discovered"

By HOMER CURRIE

HOLLYWOOD is a Cinderella land.

And this is the way they become famous:

Some morning, the casting director peeks sourly out of his little window upon the waiting hordes. And suddenly he gasps for breath.

"My gosh," he says to himself, "Who is that beautiful girl with the sensitive face?"

He excitedly sends for James Cruze or Cecil De Mille or somebody. And they take a peek together.

"Just the girl for the lead in my super feature picture," exclaim Cecil and James together.

And then the casting director has to intervene. "Gentlemen, gentlemen," he begs. "Let us have no unseemly strife. I suggest that you draw lots for her."

And then they draw lots and one retires gnawing his nails with bitter curses.

And then the publicity men arrive and take her photograph looking like Sarah Bernhardt; and then they all have to scatter to get out of the way of the big Rolls Royce that comes rushing up—a gift from the grateful management.

And they send for the police to make the dukes and princes and marquises who want to marry her line up in a decent and orderly manner and take their turns.

That is the way fame comes in Hollywood. . . .

In the imagination of the young ladies in boarding-schools who are forced by demon teachers and ruthless unappreciative parents, who do not understand hidden genius, to struggle with a lot of pesky French verbs.

Wyman

Dorothy Sebastian was a Hollywood Cinderella—but she had had plenty of experience on the New York stage

I AM afraid that fame does not come over night in the stern realities of making motion pictures. Anyhow, I have never known of a case where it did. Altho I have known two that might be said to approach the Cinderella legend.

In fact, the more I see of Hollywood the more skeptical do I become in my secret heart about the real and original Cinderella.

You've heard about them—the inexperienced little girls who become stars in a single picture. But back of most of these stories of sudden success, there lies years of working and waiting that you dont hear about. In this article the "Cinderella myth" of Hollywood is exposed—and exploded

Harold Dean Carsey

Jetta Goudal was more of a novice than she cared to admit—as her directors soon found out

The conviction is growing within me that the Prince Charming and Cinderella had had a back-alley acquaintance for some time. They just staged that ball and that glass slipper stuff to make it seem a little more. . . . Well, you know, not so sort of tawdry. The whole thing sounds as tho it had been arranged by the Prince's press-agent.

I'll bet anything that that glass slipper was made to order to Cinderella's favorite shoe-last; and that the Prince fixed it up with one of his dad's coachmen to produce that fairy godmother coach at the psychological moment.

THE nearest that any girl within my experience has come to sudden Cinderella fame was little Betty Bronson. And when you come to examine the facts of her case, why it wasn't really so.

The truth is that little Betty had had a very long and thoro preparation. She had been hammering and cobbling at that glass slipper for a long and arduous period.

To make an Irish "bull," Betty had been hanging around the gates of Hollywood for a long and weary time before she ever saw the place. She had studied dancing and dramatic art. Most of all, she had had a good musical education.

The importance of this last is paramount. One of the most difficult things to learn in screen acting is "timing." Very few really good screen actors are found who are not musical. Those who are not have to learn this sense of time in a hard and painful school, doing small parts in the studios.

Whichever route, it is a hard one, whether inside or outside the studio.

What little Betty would have learned in her first years of screen acting would have been this sense of timing; and the knowledge of how to use her body.

She learned all this in other ways outside the studios; but the (*Continued on page* 112)

comet

Richee

Above is Sally O'Neill, a genuine Cinderella, who faces the difficult task of convincing the public of her worth. And, to the left, is Mary Brian, welcomed as a "new face." But Mary had served her apprenticeship as a child actress

When Rags Are Royal Raiment

When Mary Pickford made the experiment of returning to child rôles in "Little Annie Rooney," she was half fearful of its reception. The picture succeeded beyond her dearest hopes. And so in her next film, "Scraps," she plays her old rôle, confident of her public—the most loyal and the most steadfast in the world

"I Remember When—"

Harry Carr finds Bebe Daniels in a conversational mood. And he recounts some of her anecdotes—amusing and serious—just as Bebe told them to him

WHEN Bebe Daniels was a little girl breaking into pictures, she had a beau.

He was a boy just breaking into comedies. His name was Harold Lloyd.

She was the leading lady and he was the leading man of a little one-horse comedy company. They didn't have a real studio; so they made their pictures in an old and decayed mansion in Los Angeles.

They had a boy producer who managed their artistic struggles—when he wasn't wandering around the place tootling a saxophone.

That was Hal Roach—now a millionaire movie magnate.

Bebe recalls the day when Harold Lloyd was her leading man—and her best beau. And she also remembers when Harold gasped at the idea of earning $150 a week

"HAROLD and I used to go out together three times every week," said Bebe. "We used to go to dances and sometimes, to our intense and blissful excitement, we would win a cup. We won quite a lot of cups. Harold and I were pretty good one-steppers.

"Even in those days, Harold was a sweet boy. I knew he was going to get somewhere in the world. He was such a good careful manager.

"He only got fifty dollars a week. I was getting thirty.

"I dont know how he managed it; but whenever we went out, he always bought me flowers; and we had a taxicab; and every holiday, Harold always brought me a little present all done up in a little package.

"In fact," added Bebe, "Harold was a model beau."

"I REMEMBER one day when Harold and I were talking between scenes. Somehow or other we began talking about the future and pictures.

"I said: 'Harold, do you know that the day will come when comedians will be getting as much as $150 a week?'

"Harold just gasped. To tell the truth I was a little staggered myself at the recklessness of my prophetic vision.

"When the power of speech came back to Harold, he reproached me.

"'Why, Bebe,' he said severely. "'This is the first time I ever heard you say anything that hadn't any sense. How could the industry do it? How could they ever possibly pay a comedian $150? Honest, Bebe, you're crazy in the head.'"

BEBE loves the West where she was born and brought up. She is a practised and daring rough-rider; and when a comedy uses a Western cowboy scene, saddle she rides.

"Just once," she said, "I decided to be stylish and ride an English saddle. It was in Santa Barbara. I was going to see a polo game and they told me that I ought to be spiffy for the occasion.

"Instead of the old firm seat on the horse that I was used to in my cow saddle, I found myself straddled across this little leather pad with my knees hanging over my elbows. My hands were full of reins. I didn't know what they were for. The horses I had been used to riding were guided by the weight of the body and the feel of the rein against their necks.

"Just as soon as I got on board this horse, he realized that I was a dub. The first thing I knew he was making a grand sprint across the field and joining the polo players. There I was sawing at the reins and trying to stop him; but he wouldn't stop. He plunged in among the polo players and began kicking. Finally they had to stop the game.

"Just as I was leaving the field, the horse reared and I slid off his rear end. Frantically reaching out for something to catch, I got hold of his tail and there I

(*Continued on page 94*)

THOSE AMICABLE

No one is more enthusiastic over John Gilbert's success than Leatrice Joy

It's no longer fashionable to fight with your husband. Mae Murray found that a Paris divorce ended all her disagreements with Robert Leonard. Leatrice Joy and Jack Gilbert are the best of friends, altho legally parted. And as for the Valentinos—now that they're separated, they're completely happy

THERE'S a new kind of epidemic abroad in the land—yes, all the land, altho, of course, we are concerned initially with a study of how it affects movie-ites. The new brand of epidemic, supplanting, or should we say accompanying appendicitis—is "the marital vacation." It was Fannie Hurst, as we recall it, who first brought this malady to the attention of the public. Of course, like all the things that rage for a period, it isn't exactly new. No doubt, Mother Eve herself was addicted to the practice, which is *per se et naturel* (our own coinage), a feminine infliction. Please note that we say "in" and not af-fliction.

The fair and fat Fannie, be it remembered, gained much added luster to her already famous name by recommending the marital vacation stunt as a tonic for ailing Cupid. History does not yet record whether Fannie and her husband have found the blessed isles of matrimony by steering their bark vacationward, but inasmuch as the divorce courts haven't been besieged by them, it looks as if it might have worked fine.

At any rate, many of the movie colony have followed the experiment and it is "whispered in Gath" (the same being Hollywood) that the marital vacation cure has worked wonders for married movie-ites. At that, one cannot help wondering if the rest of the world—they whose goings and comings are not so eagerly followed on the printed page—do not indulge in the little trick just as frequently as do the people of the stage and screen. You know that old saw about the fierce light beating upon a throne, and all that. Every little spat that the married stars register goes hurtling down thru the air and is repeated with more variations than were ever written into "The Mocking Bird." Moreover, if not actually practised, what's the answer? Want of money, that's all!

MR. AND MRS. JOHN SMITH of Harlem may long just as ardently to discover whether or not "absence makes the heart grow fonder," as does Mr. and Mrs. Movie Star, but the world isn't taken into their confidence about it. And then again, the poor Smiths haven't the necessary wherewithal to make the experiment. Mr. Smith probably says to Mrs. (after months and months of close-ups that would get on anybody's nerves), "That's all right; you run right along and see if I miss you. Nothing would please me more than to have a vacation from your nagging. Just run right along."

And Mrs. Smith, no doubt, fire flashing from her eye and the coffee-pot shaking in her hand, comes back with something like this: "Yes? That's a nice invitation, isn't it—when you know right well I haven't got a cent to get on the subway with. I can run right along? Well, you can just bet that's just

Bob Leonard was once Mae Murray's director as well as her husband. The partnership was dissolved and Art has been the gainer

SEPARATIONS

Divorce used to be the end of romance. Now it is usually just the beginning of a beautiful friendship. The movie stars who were once unhappily married are now happily unmarried. And it all goes to prove that absence really does make the heart grow fonder

By Elise Hill

And Jack Gilbert wishes Leatrice Joy all the luck in the world in her career.

Apeda

what I'd do if I had the chance! Just like Mrs. Valentino did. Just like that! I dont imagine it's all orchids living with a sheik—not me. I'd go to Europe or to Hoboken in a minute if I had the price of a ticket."

Then hubby mumbles something about raising the price of a ticket, but he knows that neither one of them can raise the price of the rent, much less the price of a ticket to Europe, or even Hoboken. But—if they had the price! It's doubtful if there'd be one whole family in Manhattan intact at any one time if we all had the salaries earned—pardon a slip of the typewriter—we mean given to movie stars.

So that's that! The epidemic of marital vacation-itis, which we have observed spreading, naturally shows itself first among the movie-ites because they are more readily exposed to it—having the high cost of experimentation. Take, for instance, the case of the Valentinos. Their recent decision to take a marital vacation has been much discussed, on and off the set, in and out of the press. Natacha went thru New York like a comet scarcely stopping to give out an interview. She was Paris-bound, and Rudy wasn't with her. She said he was working on his next picture and couldn't get away. But the man who made sheiking famous, diplomatically called the attention of the fans to the fine gesture he made when he went to the station to see Natacha off, bending over her hand like a gallant knight and whispering, "My Adored One, my heart will be disconsolate the while thou art away,"—or whatever is movie talk for that sentiment. Not entirely successful the experiment in the case of the Barthelmess household, notwithstanding the help they have in the person of little Mary the Third. Dick is living quietly at the Hotel des Artistes and Mary is stopping for the winter at the Hotel

(*Continued on page 97*)

Natacha Rambova with Valentino as her cameraman, starring in "Just a Wife" — the only rôle that Rudolph wanted her to play

Nealson Smith

Abbé

This is one of the first studies of Dorothy Gish as *Nell Gwyn*. The story of the Orange Girl, who was a favorite of Charles II, is being made in England and it promises to bring Dorothy to the screen in a new type of rôle

The Grand Mogul of Mamas

Mrs. Talmadge defies all the rules of the Union of Screen Mothers by refusing to claim any credit for her daughters' successes

By Sara Redway

IT is one thing to grow a mammoth carnation, nurse it to an unnatural shade of green, force its growth, call it the "Mrs. Coolidge," and exhibit it at the flower show, but it is quite another thing to explain to a doubting world just how you did it. If you say that the whole matter was a very simple one, the public thinks you are hiding some mysterious ingredient of success from them. If you tell about years of hard work and starvation in ye olde quainte attic, the thundering answer is "Banana Oil."

Mrs. Peg Talmadge—the Dowager Queen of Hollywood

Picture, then, the sad plight of the movie mama. Her daughter, or son, is a star, and the whole world with the "satiable curiosity" of Kipling's elephant wants to be told why. And like the elephant, the only thing to do about it is to pull steadily and hard at its nose.

The only movie mother I have ever seen is Mrs. Talmadge. She is the only mother of whom I can think at this minute who can boast of two full-fledged stars and one star-in-law, therefore making her the Grand Mogul of Mamas. And I give you my word, she hasn't the faintest idea as to how she did it. She is called upon for explanations and, at the same time, she doesn't really relish nose pulling.

"IF I pull the old one about being just a pal with my girls," she told me, "I am greeted with hoots and jeers. Besides, even if the public did stand for it, my daughters wouldn't. Can you imagine what they would do to me, if I came right out and insisted on being a pal?"

"I think these determined women who just will be girls with their girls are pretty awful anyway," I said. "I always think they are hissing in undertones, 'You tell the lady I'm like a sister to you or I'll pinch you.'"

"Yes, all that has been just worked to death," agreed Mrs. Talmadge. "There really isn't much you can say about them. After all your children are just your children and no matter what happens to them they continue to be just that. Now I live with Connie because she happens to be the only unmarried one, but I go over to see Natalie every day, partly to see the babies and partly because she and I have more in common. I was never an actress myself, but I was married and had babies and I can understand that."

"Natalie and I have a chance to lead more normal lives. For instance when we came East this time, Connie and Buster Keaton were pestered to death by reporters. Buster had a bad eye, and yet he was lined up time after time for flash-light pictures in every town we passed thru. Just before we got to Chicago, Connie and Buster decided that, to avoid any more fuss, they would get off the train, motor the rest of the way and meet us at our hotel, so they did. Natalie and I rode into the station like white people, because we knew no one would want to see us particularly.

"THEN too," continued Mrs. Talmadge, "if I tell the story of our lives, it doesn't sound very exciting and everybody has heard it anyway. The girls knew they had to go to work. We weren't rich, and they had no illusions about it. It was a question of finishing school and then finding something to do. It just happened that they went into pictures. They might have decided to be secretaries or to work in department stores, but Norma was pretty and when we took her down to the Vitagraph Studios, they gave her a job right away.

"Just now I am principally interested in Natalie's two babies. Their nurse goes out on Fridays and we are left to take care of them. At six o'clock in the evening we are ready for a padded cell.

The minute the door closes after the nurse, the oldest one braces himself for action. He surrounds himself with all his toys, and he has plenty of them, and then he hands some little ten-cent-store engine to his little brother to play with. Just as the baby gets a little action into his game, Winks, the oldest one, takes the engine away from him and the fun starts.

"They wont take naps. They wont mind us. The baby is better than Winks, principally because he hasn't the sense to be bad yet.

"YOU know I think," said Mrs. Talmadge, "that babies who are brought up by nurses entirely are better but dumber. They are just fat, well-fed round little pieces of meat. Winks was raised more by home talent than the baby, and while it might have made him a nervous wreck at the age of four, still he is interesting and smart and seems quite a person.

I suppose baby specialists would jump on me for saying this but some of those home-grown babies, even with their nerves a little on edge due to too much mauling, were pretty engaging children."

(*Continued on page 96*)

Does It Help or Hinder

David and Ernest Torrence are brothers—but no one has ever accused them of being rivals

Does "pull" help the newcomer on the screen? Can the friendship of a famous relative open up a short cut to popularity? Here's the answer: *Influence may get you in a studio but it cant keep you there long unless the public invites you to stay*

By JANE TILTON

"HE has a brother in the business!"

That remark, with "sister," "father" or "mother" replacing "brother," is frequently heard around Hollywood. The inference is that the lucky person found the path to screen triumphs nicely graded and strewn with flowers all along the way.

Just how much truth is there in it?

Lois Wilson's sister, Diana, discovered so little in it that she exchanged the name "Wilson" for "Kane" and put the width of a continent between Lois and herself before she made any headway along fame's highroad.

"Oh, yes, Lois Wilson's sister!" people would say, expecting Diana to be a miniature replica of the more famous Lois and not an individual.

Their younger sister, Constance, whose brief screen career was terminated by marriage not so long ago, found that association with a screen-star sister helped her over the first rocks in the road. Constance went with Lois on location with "The Covered Wagon," playing a bit. Here Walter Woods, playwright, looking for a lead for his new story "Fair Week," saw her, watched her small scene, and signed her for the "little good girl."

Syd Chaplin is so funny in his own style of comedy that people have stopped speaking of him as Charlie's brother

YOUNG Douglas Fairbanks, Jr., confesses that he has seriously considered changing his name.

"You see, my father is so very famous that nobody can be interested in me as myself. They see the name and no matter what sort of part I'm playing, all they care about is if I can jump as high as my dad and if we look alike—which one is taller?—have I his smile?—and the picture suffers.

"I have gone into theaters where pictures I've played in are being shown and listened to what people say. 'Gee, he walks like a monkey!—he's trying to imitate his father. He's not as good as his father, is he?'

"Of course, I'm not as good as my father! How could I be? . . . But they dont ask the rest of the young fellows who are breaking in to be as good as he is!

"I dont believe I shall change my name, tho. I think I'll keep on working and studying—perhaps I'll try a year on

Lincoln Stedman was raised in a studio, and that's how Myrtle's little boy got his first job. Now Lincoln is on his own

to Be Related to a Star?

All sons of great fathers and all artists themselves: Lloyd Bacon, son of the late Frank Bacon. William Collier, Jr., whose dad is a famous stage comedian. And Douglas Fairbanks, Jr., who is making a successful fight against his formidable name

the stage so as to understand the business from that angle, too—I want to establish myself as a player of parts very different from those my father plays. If hard work can help me make good, I'll have them realize that I'm a person and not just somebody's son!"

DAUGHTERS of a star seem to fare better.

Dolores and Helene, daughters of the dimpled Maurice Costello, idol of early film fans, who are now making screen history as leading ladies opposite such stars as John Barrymore and Lowell Sherman, give their father credit for their swift success.

"When we were children, father made pals of us," Helene says. "He talked over all his pictures with Mother and Dolores and me. He explained why he did one thing and not another, and what would be effective on the screen. We played with him as children and he guided and advised us. We were never told to do this or that without being given a reason. We are at home before a camera because he showed us how to make it our friend.

"I dont believe his name helped us to get into pictures last summer, tho, for Warner Brothers didn't know we were related to him until after we were signed up.

"Mr. Barrymore chose Dolores for his leading woman without knowing her name, [illegible] was

Jackie Logan's mother, a singing teacher, helped her daughter get a stage engagement. But Jackie did the rest herself

"THE [illegible] women is [illegible] cant leave well [illegible] alone. I show them what to do, but when they get on the set, they've listened to this

play in Fanny Hurst's prize story, 'The Mannequin'—n because she was father's daughter."

Winston Miller went to the studio with his sister, Patsy Ruth, and a director grabbed him immediately for a kid rôle

THE success of a parent can open doors to a son, William Collier, Jr., found, for friends of Willie Collier gave him a chance on the strength of his father's name.

"I got my first contract because I was the son of my father, but I was simply terrible! I saw the first rushes and got up and walked out of the studio and didn't come back. I wouldn't hold them to a contract when I was as bad as I could see that I was. After I'd worked and studied, I came back and got another contract on my own. Not that I mean to imply that I'm so good now. But I play in cities and towns that never heard of my father. Being a famous stage star, he played only in big cities.

(*Continued on page* 102)

Photograph by Ellis

Marie Prevost and Kenneth Harlan have made only one screen appearance together since their marriage. They were co-stars of "Bobbed Hair." It was so successful that they would be justified in playing together in more light comedies

In the center is Marie with her girl friend. The friend is, as you can see, a worldly and sophisticated lady. These dolls, imported from Paris, are popular in Hollywood and favorite souvenirs at many of the film parties

"What is home without a swimming pool?" Unless you have a pool in your back yard, you aren't rated as a person of any importance in Hollywood. Kenneth and Marie have a tank — and what's more they go swimming in it

Co-Stars in the H

Just Among Ourselves

Some pertinent and impertinent comments about people we all know

By Agnes Smith

ALL the world's records for plain and fancy crying have been broken by the audiences who have seen "Stella Dallas." When the matinee audiences leave the Apollo Theater in New York, Forty-second Street looks as tho it had been hit by a disaster. Those who see the picture are seized by every-thing from a bad case of snuffling to a wild burst of hysterics, according to their varying temperaments.

Of course, "Stella Dallas" is a great picture—in many ways the greatest — and certainly the most touching—ever made. You've heard that story before about countless other films. In these days of mediocre entertainment, any film that doesn't put an audience to sleep is a masterpiece. But "Stella Dallas" is really great. We mean it this time.

AND while everyone else is passing well-merited tributes to Belle Bennett, why not say a word about Samuel Goldwyn? Mr. Goldwyn is a sort of *Stella Dallas* himself. He has a rough exterior but a heart of gold and in spite of his desire to make money, he has always cherished a greater desire to film a really great movie.

Some of Mr. Goldwyn's flights in search of the supreme masterpiece have been painful. It was he, for instance, who induced Maurice Maeterlinck to write for the screen. No one knows what happened to the scenario. It was Samuel, too, who originated the idea of the Eminent Authors. In fact, Mr. Goldwyn has a lot of original sins to his honor and glory.

Ruth Harriet Louise

The newspapers say that Phil Plant married Constance Bennett, "a poor little actress," instead of a rich society girl. At the time of her marriage, the "poor little actress" was earning $1,200 a week

BUT Mr. Goldwyn has not always been lacking in taste. For one thing, he discovered Vilma Banky. For another thing, he brought Lois Moran to the screen. And his greatest triumph was his marriage to Frances Howard, a thoroly charming woman.

The funny stories told about Mr. Goldwyn would fill a book. He has become accepted as the supreme vulgarian of the movies. He has been made the symbol of all that is comic in the movies.

And now Mr. Goldwyn has kept his promise to himself. He has turned out the great masterpiece. Those who laughed at him are now apologizing, and Mr. Goldwyn now finds his dearest wish come true; he's a Patron of Art.

Success could have come to no one who would have been more appreciative of it.

(*Cont'd on page* 101)

Watch Your MAKE-UP

And leave well enough alone! That is the advice of Jim Collins, studio expert, to women on—and off—the screen

By ALICE LESLIE

False whiskers are an art, as you can see by studying the faces of Wallace Beery, Ernest Torrence and George Bancroft

"WOMEN think they must be seen for two blocks, or they aren't made up," observed Jim Collins, make-up expert at Lasky's West Coast Studio, "they cant seem to realize that good make-up should look absolutely natural.

"The secret of the whole thing is the use of the smallest amount possible for the street and for straight parts. It should look as tho they had none. For the part of the average girl on the screen, very little grease-paint, a little red worked in until it looks like a healthy glow under the skin, and—watch the powder! That's the slogan. Watch the powder so that there are no bad lights to pick up with the camera.

"Hollywood used to be overrun with schools that charged fifty dollars to teach make-up. They had the people awed and easily got their money, but they didn't teach the poor kids that came out here to take Norma Talmadge's place one useful thing.

"I can get any girl into this room, sit her down before the glass, tell her what to do and let her do it herself. She is astonished to find out that she can learn all there is to know about straight make-up in a few minutes.

"THE trouble with women is that they cant leave well enough alone. I show them what to do, but when they get on the set, they've listened to this one and looked at that one, tried more rouge, another kind of powder, a line over the eye, a touch at the nostril or a different color for the lips, and they're all wrong!

"One of the younger, rather well-known girls, came to the studio to try out for a part in one of the late big pictures. The rôle was that of an Indian girl. I made her up and she looked very well. 'Now,' I said to the woman who was with her, 'dont let her touch herself at all!' I impressed them both—why, heaven knows—and she got the part. But the minute she got away on location, she began to experiment with herself. I dont know what she did, but she absolutely ruined the effect I had built up, and she photographed miserably.

"I dont have much trouble with the men. They are like lambs going to slaughter. 'What do you want me to do?' they say, and whatever it is, they do it. If I say, 'Dont touch it!' they dont.

Noah Beery (above) never needs any help. He's a wizard at make-up. Here he is with a collection of his character sketches. At the left, Pola Negri in a Eurasian rôle. Actresses are obliged to learn all varieties of make-up from flappers to grandmothers and from blonde Europeans to dark Orientals

"Women think they must be seen for two blocks or they aren't made up," says Mr. Collins. "The secret of the whole thing is to use the smallest amount possible"

"Now a girl will say: 'I saw Gloria Swanson and she had green over her eyes,'—or 'Pola Negri had a streak of carmine here'—or 'Betty Compson wears a kind of blue here.' They think they should be made up like a star to begin with. They wont realize that there may be a special reason for Gloria or Pola or Betty using that sort of make-up, either an individual touch or because of light in a certain scene, or a character rôle they are essaying at the time.

"They buy make-up kits—which are all alike—and waste several dollars on stuff they cant use, for they should buy grease-paint suited to them, with corresponding powder, etc. There is a grease-paint for youth, maturity, middle age, and old age—for brunettes, blondes, the red-haired, and gray-haired.

"A little girl in the studio who is playing big parts said to me the other day: 'I never did photograph well. I dont know why!' I asked her about her grease-paint and found she had one that belonged to a woman of fifty. She didn't realize it!

"It's a mania with most girls to try everything they see on someone else. Trick colors and odd effects, especially. If they see green over Gloria's eyes, for example, or anybody's eyes—I dont know that Gloria wore it except for one scene—they are all for green. If put on properly, green will tone down a tendency to puffiness, but if put on wrong, it will go streaky and ruin the make-up.

"My advice to girls trying to break into pictures is to use ordinary stuff and keep away from fancy colors. Dont put your grease or rouge on heavily; tone it down! And—watch the powder!

"In crab months the women, perhaps, but I will say they are wonderfully smart, too; they figure the thing out, they say: 'There must be a reason for everything—why to a this? Why is that?' Then they find it out themselves're

"In playing characters, the natural lines of the f must be followed and accentuated—you mustn't put lin in any old place.

"In this business, you never know what is comi ere next. I've been called on to dye a rat, put a mane on unts horse and make a negro blacker—all on the same day. up

(Above) Lois Wilson adds fifteen years to her age by a little powder and a few lines. (Left) Theodore Roberts in a veritable masterpiece of false whiskers

put peroxide the the rat, false l ourt on the horse, f the used oil with here body wash with make the neg hy, glisten. g a

"People becc The just faces to me my have forgotne I what beauty is, nap- cause I see at on the defects the every face and redy mentally corrc The ing them while age being introduce My is.

"A CASTING C rector ser in a beautiful g He thinks s the world's der, a knock- etc., and perha one look shows t that she's utte impossible. I straighten noses and thin th down, make eyes l larger or smaller, arrange their mout and help out th chins, but there cases that aren't wo bothering about.

"Casting directors have the story in mind and t pick out people who seem the type to them and pect me to make them look like the character. If a famous man, the thing isn't so easy—especially the casting office sends in a bad choice. A particu beard worn by the character in real life may l dignified on a man with a thin face, but try putting on a fat-faced man and he resembles a chimpanz

"I make a study of famous men. I read everyth I can find about them and get every picture availa

Jim Collins indicated the walls of the make-up r which are covered with prints or photographs of e known character in history, cuts from foreign pa showing celebrities of the present, and pictures of s in character rôles made up by himself.

"Do you know that Robert E. Lee started int Civil War without whiskers and grew them the four years? Almost any length whisker may curate for him, therefore, for even those who living cant remember the exact number of inches pa subject look most like the

n have to s I use them." The pupils of the Paramount School of Acting in the men do. I have to show th diplomas—and little contracts. Here are the students, chaperoned by Mrs. Taylor, all ready for a swimming lesson. Reading from left to right, they are: Iris Grey, Dorothy Nourse, Mona Palma, Mrs. Taylor, Marian Ivy Harris, Thelda Kenvin and Harriet Krauth. Seated on the floor are: Josephine Dunn and Thelma Todd

Venus in Finery

To the left, Fay Lanphier—"Miss America"—as she appears in "The American Venus," in a silver mesh gown hung with bands of diamonds. She carries an enormous ostrich fan

Gilbert Clark designed these striking costumes for the beauty chorus of "The American Venus." On the right is Nelly Savage in a Corot velvet dress ornamented with mirrors encircled in pearls. Below (left) is Peggy Fish in a tea-gown of flame and gold with sleeves of metallic net. The zebra-skin costume, worn by Winifred Hunter, has a white velvet bodice. The black boots are trimmed in scarlet

minutes.

"THE trouble with women is that they cant leave well enough alone. I show them what to do, but when they get on the set, they've listened to this

left, [illegible] in a
Eurasian role [illegible] are obliged to learn all
varieties of make-up from flappers to grandmothers
and from blonde Europeans to dark Orientals

One of Our Own Girls

Mary Astor first won notice in a Fame and Fortune Contest. And because Motion Picture Magazine has followed her career with unusual interest, Mary is our Girl-on-the-Cover

By James Todd

So that their baby wouldn't have to grow up to be a stenographer and earn her living in a humdrum business office was the reason Mr. and Mrs. Langhanke decided on a stage career for their daughter. This decision was made back in 1905, out in Quincy, Illinois. From that day till this the Langhankes have lived up to their decision with results that have exceeded their fondest expectations. The daughter, who is now only nineteen years old, has already attained the fame they hoped for, and you may see her name in electric lights on our prominent movie theaters, flashed—Mary Astor.

When Mary was born, the family's bread and butter was provided on a high-school instructor's salary. Her father taught German and history in the Quincy High School. Their mode of living was most modest. Momentous decisions, such as determining whether or not the dinner menu would consist of steak or pork chops, had to be made every day. And these decisions were usually rendered in favor of the pork chops, because that way extra money could be added to the savings that were being accumulated for the little daughter's future.

As Mary grew older, it was decided that the time had come for the family to migrate to more cosmopolitan centers, where the advantages for her education would be better. New York was their objective, but they only got so far as Chicago when the savings became dissipated, and the purse went dry. Back to the teaching grind went father, while Mother Langhanke devoted her time to the young daughter and the cares of the home.

Fourteen years of struggling with poverty, trying to make both ends meet, giving the little daughter, on whom they were pinning all their hopes, as many advantages as possible, finally slipped by. In that time their baby had matured into almost a woman. She was beautiful beyond words, and she had grace and poise that would have done justice to a princess. Moreover she was devoted to her mother. When mother spoke, Mary listened, and mother's advice was strictly followed.

One day the notice of a Brewster Fame and Fortune Contest was brought to the attention of Mrs. Langhanke. The contest promised movie fame to the successful contestants. It was a stepping-stone the Langhankes could not afford to overlook. The big question was, was Mary too young? Was she too immature to command the attention of the judges? The problem was threshed out in a family debate, at the end of which the affirmative won on the ground of experience. Even if Mary failed to

(Continued on page 87)

Maurice Goldberg

Mary Astor's beauty belongs to ancient Greece. And her ability has won the high praise of John Barrymore and Douglas Fairbanks

Spurr

"All men are villains," says Nigel Barrie (at left). And he goes on to explain that a villain is an average man whose weakness is discovered. William Powell (at right) defines a villain as a man who has taken the wrong turning. And, above all, as a man who never knows what a mean fellow he really is

Witzel

What's

The 1926 m

Men?

an expert

Gilbert Clark designed these striking costumes for the beauty chorus of "The American Venus." On the right is Nelly Savage in a Corot velvet dress ornamented with mirrors encircled in pearls. Below (left) is Peggy Fish in a tea-gown of flame and gold with sleeves of metallic net. The zebra-skin costume, worn by Winifred Hunter, has a white velvet bodice. The black boots are trimmed in scarlet

"THEY" say that this is to be the banner year for comedians, that foreign beauties are grabbing contracts right and left, that little unknowns are being groome for stellar honors, and the 1925 styles in stars out of date as crinolines hats.

Vamps, flappers, two-gu try boys and Latin lovers out as swiftly and inco skirts and sleeves creep up

But we've always though no fashions in bad men. simply persons who did th

Not so!

Roy d'Arcy, crown prince "Widow," proved conclusiv something new under the We realize, suddenly, that ing, snarling, evil-stamped vidual we used to recogize the villain has vanished as completely as pompadours and eighteen-inch waist bands.

But none of the bad men are being fitted out

Roy d'Arcy believes that "a man may smile and smile and be a villain still." Comedy relief, he says, is most important

eir own exclusive styles.

mposite of two flesh-and- ntleman who portrays them

ns. "I knew the arrogance, he highest in rank—I unthey *looked*. Von Stroheim atest director ever known. wn prince, I have to talk

us, I think. . . .

Stroheim found me quite en he happened into a Los where I was singing in . He sat in the front row the next day I was signed wn prince. He'd tried out s of known players.

g been before a camera. I s to break. When Von told e two men I knew sprang saw where I could take this d that from that one. Von men—or knew others suffilike them. We discussed t our real life men would do each situation. Of course,

e when th
et, they've lis

got into the skin of the character, but it was Von who taught me the technique. Night after night, when we'd worked all day, Von would come to my house and work with me before a great mirror, explaining camera angles, teaching me what the dreadful black box will pick up and what it will lose.

"The monocle—! I see that one critic remarks that it is evident I am unused to a monocle, because it was always having to be adjusted. The fact is, the constant adjustment of the monocle was taken from my real-life man and showed his nervousness. Why, I wore that monocle on and off the set—I even slept in it, so that half the time I thought I had it on when I hadn't, or hadn't when I had! It's one of the points in my death scene—the last thing I do before I die!

"I shall never forget my entry into pictures. Talk about low rungs of ladders! There was the uniformed band playing 'God Save the King'; there were the streets hung with banners; there were the five hundred peasants cheering and throwing up their hats; there were the lovely ladies of the court smiling, and the flower of the army saluting;—and there came the crown prince, with his guard of honor. . . . Why, that wasn't Roy d'Arcy doing a scene for a motion picture! The thing had happened before my eyes a dozen times—but this time *I* was the crown prince and it was happening to me.

Edward Earle of "The Viennese Medley" declares that there is more sense to a villain than there is to a hero. They're not so dumb!

Mandeville

"That's that. . . . Talking about the new villain. . . . It seems to me that comedy relief is the most essential thing for him. The boulevardier, the dandy, the ultra-smart man in any age is funny to the he-man that you and I admire. My struggle is to show the heavy as we call him, as he is.

(*Continued on page* 114)

"Dear Old Golden Rule Days"

In a few months you'll see them on the screen. Soon we will have to stop calling them the pupils of the Paramount School of Acting. The students will soon receive their diplomas—and nice little contracts. Here are the students, chaperoned by Mrs. J. Walter Taylor, all ready for a swimming lesson. Reading from left to right, they are: Iris Grey, Dorothy Nourse, Mona Palma, Mrs. Taylor, Marian Ivy Harris, Thelda Kenvin and Harriet Krauth. Seated on the floor are: Josephine Dunn and Thelma Todd

Honorable Mention

The outstanding performances of the month selected by Laurence Reid

John Gilbert in "The Big Parade"—a performance that combines realism with romance, high humor with unconscious pathos. It's a fine achievement for the young actor, who promises to establish a new record for brilliant and striking character studies

Percy Marmont captures the exact spirit of Joseph Conrad's writing as *Lord Jim*. To the left: Adolphe Menjou adds another gay portrait to his gallery of charming men of the world in "The King on Main Street"

Above: Belle Bennett as *Stella Dallas*—perhaps the greatest piece of acting of the year. Comparatively unknown, Miss Bennett scores an amazing triumph in a great story of mother love. It's a performance that you'll remember always. To the right: Marion Davies in a charming comedy performance. In "The Lights of Old Broadway," she is ably assisted by Frank Glendon who makes much of a small bit. He plays the rôle of *Thomas A. Edison*

The battle in Belleau Wood, a stirring moment in King Vidor's great production, "The Big Parade"

By LAURENCE REID

The Picture Parade

The Big Parade—Romantic Drama

THE romance of the Great War has finally been screened. We become quite inarticulate in expressing ourselves over the tremendous scope of this picture—which shows comedy marching with tragedy. The conflict becomes a mighty, surging canvas —one that shows more of the drama enacted *Over There* than all the documents written about it combined.

It has been written and directed and played as if seen thru the eyes of the doughboy who went forth for the glory of adventure. Which levels it for the kindred understanding of us all. The entire scope of the soldier's life is shown—first the hectic days of enlistment, then the joyous days as he becomes billeted in French towns. It is human—it is honest. It doesn't glorify war, nor sing a song of patriotism. And very seldom does it indulge in heroics. It is nothing but a simple, but terribly frank account of the doughboy in France—done with fine imagination and sympathy.

We see the social life of the soldiers, then the Big Parade starts and carries them in motor lorries to the front—lorries [illegible] as far as the eye can see. Then the [illegible] approach breaks loose. And the doughboy is baptized in fire. The advance thru the woods, which might be the Argonne, is as awe-inspiring and terrifying a scene as has ever been caught by a camera.

There is a simple romance interwoven thru it. On the intimate side the central figure is one of three musketeers who take the war as a great frolic. He meets a French girl and their love develops thru the language of pantomime. The climax to the first part is tremendously sweeping, thrilling and poignant. The lovers have become separated. The girl rushes frantically up and down the road to find her boy. And he searches for her. Time is short. The lorries are tearing by in endless procession. When they find one another, their pent-up emotion gives way to a wonderful expression of love.

John Gilbert is the doughboy, Renée Adorée is the girl. And what magnificent acting they contribute! Miss Adorée will go far as the result of her emotional work here. Her affection for the youth is a treat for the eye and the heart. The quick glance into his face, the sympathy which she expresses—well, it is sheer pantomime which carries the utmost feeling behind it.

John Gilbert makes his character a straightforward, human chap—and his buddies are played with cameo fineness by Tom O'Brien and Karl Dane. The acting of the

Every month Laurence Reid will select the sixteen most noteworthy pictures of the month and review them for your guidance. He will choose these pictures not only for their merit but for the variety of their interest. The MOTION PICTURE MAGAZINE'S selection of pictures offers you a well-balanced program of entertainment. On the opposite page you will find a picture record of the most interesting performances of the month. Save the photographs and the reviews for your convenience in selecting your film entertainment.

Marion Davies in "Lights of Old Broadway"

Jack Mulhall, Corinne Griffith and Ward Crane in "Classified"

Vilma Banky and Rudolph Valentino in "The Eagle"

others is excellent, but more than excellent as turned in by the Gilbert-Adorée combination.

The second part of the picture presents the war flavor —and how eloquent it all is—how terrifying, how moving, how thrilling! The lumbering lorries, the zero hour, the individual deeds of heroism, the breaking out of a hellish war in all its fury.

A magnificent picture, vivid and compelling—one striking deep at the emotions and touching all the humanities. King Vidor has made a masterpiece. It has been a labor of love and enthusiasm—evident in the honesty of its humor and pathos. And the colorful realism of it all. —Metro-Goldwyn.

Stella Dallas—Drama

THERE *have been great mother-love pictures recorded on the screen, but none can compare to "Stella Dallas," which comes to us on a tidal wave of maternal passion. It is tender—it is poignant—it is beautiful. It might best be described as a flesh-and-blood picture which tugs at the heart-strings with a tremendous urge. Anyone endowed with half a heart cannot help responding to its story and the appeal of its great sacrifice.*

As Heifetz sways you with the tender touch of his bow upon the violin, so Henry King, the director of this magnificent picture, and Belle Bennett, who plays the mother, move you with their touches of feeling and sympathy.

It is a simple, unassuming story, exceptionally treated. It fairly wrings your heart as you see the mother trying to cope with the ache in her soul. She is an ill-bred woman, one who is vulgar in her moods and modes, but who is pure gold thru and thru. In contrast to her is the husband who is the alpha and omega of refinement and poise. He leaves her —so she turns for solace to her child who has inherited her father's restraint and quiet elegance.

The emotional faucets are turned on when this mother, unschooled in etiquette or deportment—and ignorant of what constitutes good taste in dress—is humbled with the knowledge that her daughter is ashamed of her. She tries to hide her shame, but the girl's keen intuition discovers the sham.

This is all expressed with tremendous heart appeal. These poignant touches sound the biggest note of pathos ever recorded in the annals of screen production. And Belle Bennett gives a performance which is an achievement of mute suffering. She smiles thru her tears, but her heart is broken. Hers is a portrait which wins the highest praise that can be bestowed upon sheer artistic pantomime. Her work is marvelously real. You smile and cry with her. The other players are good—but as good as they are, Miss Bennett dwarfs their performances.

By all means see this magnificently touching picture. It carries a mighty heart-beat. All hail to Henry King for his honesty and sympathy and understanding. There is glory for him—there is glory for all who worked with him to make this an achievement in screen art.—*Goldwyn-United Artists.*

Percy Marmont and Shirley Mason in "Lord Jim"

The Eagle—Romantic Drama

VALENTINO *becomes a Russian Don Q in his latest romantic adventure. The picture has color and personality, but, at best, it cannot be considered as something unique in celluloid. It looks more like a vehicle lugged out to carry the star from the white hot sands of the desert to the cold steppes—so that he might show some versatility in characterization.*

Valentino does not distinguish himself here, nor for that matter does anyone identified with the picture except Louise Dresser as Catherine the Great. The plot is very much to the "comic opera" in design and execution—in that the young Cossack lieutenant spurns the royal lady and masquerades as a bandit to escape her wrath. Then he proceeds to fall in love with the daughter of a land baron who had been the nemesis in his father's life.

The characters dont come to life at all and the story plunges along in blind fashion without any sequence.

Pauline Garon and Lowell Sherman in "Satan in Sables"

Jackie Coogan in "Old Clothes"

Irene Rich and Hobart Bosworth in "Compromise"

Indeed, it becomes very choppy and episodic. Clarence Brown is not in his element here. True, he has mounted it with an eye to atmosphere, but he doesn't bring out the potential possibilities of the story. Once in a while it leaves its rut and shows a flash of humor, but its good points are more than balanced by those that are not so good. Its "Don Q" and "Forbidden Paradise" flavor bring to mind that these pictures are much more in character.—*United Artists.*

Lord Jim—Drama

It seems to be the custom when a story deals with the mental processes of its figures that the recent discoverers of Harold Lloyd must needs pounce upon the picture version and indict it as something sacrilegious. Here is Conrad's "Lord Jim," for example. Surely no one could possibly believe that this author's vivid pen pictures could be reproduced in their entirety. His keen knowledge of soul psychology cannot be recorded. One needs a quiet room to read Conrad. But we think the author's style can be caught in even fragmentary touches on the screen.

Why rob the film of its dominant quality—action? Surely Conrad must have liberties taken with him because of his word groupings which dissect the souls of his characters. It is enough that the salient points of the novel are brought forth here. Jim's cowardice isn't whitewashed here. He is the outlaw of the sea because he lacks faith in himself. Surely the dominant trait of his character is brought out easily enough—and Percy Marmont appears to be the right choice for Lord Jim. You catch his torment of soul—his mute suffering and his groping for faith.

Buster Keaton and "Brown Eyes" in "Go West"

So much for the Conrad theme and characterization. As for the background, it mobilizes all the vivid scenes and projects them in terms of moving drama. It certainly has been approached with honesty and sincerity. It may not be Conrad, word for word, but it is Conrad in the scope of its moving passages. The acting is excellent.—*Paramount.*

The Road to Yesterday—Drama

Here is a curious combination of good and bad picture elements. Carrying two distinct stories, thinly connected by a theme bordering upon reincarnation, it offers a glaring weakness in construction.

The mediæval plot, which is reached after a tolerably interesting modern story, sags thru the length of its scenes and the failure to convey any suspense. It brings out a mismated couple being reconciled, together with a happy solution of the romance between a spirited girl and a clergyman.

Up to the concluding scenes we are treated to a graphic train wreck (which is the instrument of peace and happiness when consciousness returns to the victims) exceptionally well executed. You can almost hear the cries of the helpless passengers and the hiss of the escaping steam. We also commend the settings, all of which are atmospheric and in perfect taste—above the De Mille average.

If it wasn't so long-drawn-out and the ancient story less remote—if it could establish the fact that reincarnation, to be effective, must be finely shaded and the figures guided by strong impulses, it would bring more emphasis to the theme. The people in this story cater too much to insignificant worries. The acting, aside from Joseph Schildkraut's performance, is mediocre. Jetta Goudal and Vera Reynolds are in the cast.—Producers Distributing Corp.

The King on Main Street—Romantic Comedy

Nor since "A Woman of Paris" has Adolphe Menjou been so ideally cast as he is in this bright and gentle satire. It is as frail, but as filling as a cream puff, made so by Menjou's sophisticated manner—and the charm, abandon and naturalness which marks his performance.

The piece, an adaptation of the play which was known on the stage as "The King," has been done on the screen before. John Sainpolis played the title-rôle. But it has

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According to Harry Carr—

I DONT know if you could really call this a catty Christmas gift. . . .

But anyhow, there is a coolness between two prominent Hollywood celebrities.

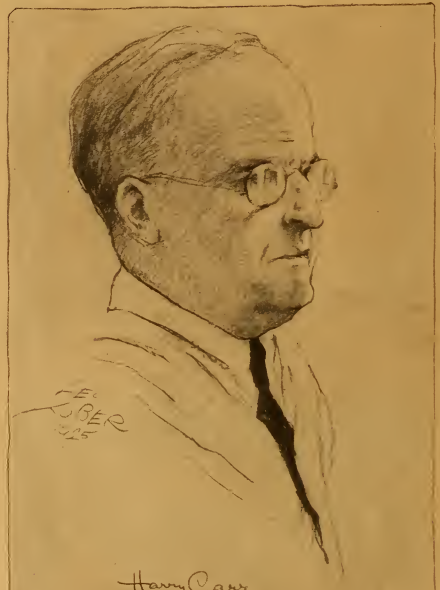
Among her other Christmas preparations, Mary Pickford picked out a funny little suitcase for the Fairbanks-Pickford wire-haired fox-terrier "Zorro" to give to their big St. Bernard "Robin."

And accompanying it, she composed a very sarcastic dog note—really catty—for Zorro to carry to Robin on Christmas morning. It says that here's the Christmas present; but because a body's big is no sign he's so much. Robin endured the insult in offended silence.

Poor Mary! Taught by sad experience, she began her Christmas buying early in November.

"I have learned," she said sagely. "Every time I go Christmas shopping, having duly racked my brains to find something for everyone in the family, that my task is endless. After I have found everything, along comes Jack. He doesn't know what to get Douglas; so he just airily takes one of my presents and says he will buy it from me and I can get another. Then along comes Lottie; and she takes the rest; and I have to go do it all over again."

But, at that, I dont think Mary minds it so much. She gives the most adorable Santa Claus gifts of anybody in Hollywood.



"But, oh, oh," says Mary. "That isn't the worst. Right here at Christmas time I am going to begin a new picture and Douglas will have nothing to do; and I will have this big boy of mine on my hands, with nothing to do—wanting me to play with him all the time."

Mary and Doug are going to have the most wonderful playhouse that anybody ever thought of, by the way.

In the course of making his "Black Pirate" picture, Douglas bought a famous old Alaska packet—the "Llewellyn J. Morse"—one of the most famous sailing ships on the Pacific. Instead of selling it again, Doug is having it fitted up as a giant floating summer cottage. There is some prospect that the old ship, before it actually becomes a summer girl, may be taken to New York and thence on a voyage around the world, fitted up as a pirate ship to advertise the picture.

When Armenian Meets Pola

MICHAEL ARLEN can now consider himself duly initiated into the inner circle of Hollywood: he is reported engaged to Pola Negri. This is no longer even an identification. "The young man who is reported engaged to Pola Negri" has merely come to mean that one is white, twenty-one (or thereabouts) more or less single; and in good standing in the film colony.

Pola's house is undergoing one of its periodic and amazingly frequent rehabilitations: so she has taken a bungalow at the Ambassador Hotel: and Michael has taken a bungalow at the Ambassador Hotel; and both bungalows are side by each, so to speak.

And then we all remember that Mr. Arlen in an interview, upon arrival in Hollywood, stated that he would like to marry a young lady of Hollywood; but he preferred that she should be foreign-born.

Well . . .

The Terrible Frenchman

Interest in Mr. Arlen has, however, been almost lost owing to the terrific excitement over an illustrious and temperamental Romain de Tirtoff-Erte.

Mons. Erte is the dress designer who was brought over from Paris to design dresses and things for the Metro-Goldwyn-Mayer studio.

Last week, he retired in dignified fury.

"Hollywood," he said. "Is a desert—barren of beauty. "Art in the movies? There is none.

"The film women have no personality.

"Most of them lack intelligence.

"They cant wear clothes expressively.

"*Voilà*. Now I can go back to my beautiful Paris."

And that's not all he said either.

Lillian Gish. G-r-r-r. He simply sputtered. He designed some great—some magnificent clothes for

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The Evolution of a Star

LILLIAN GISH

Hemmingway

In "The Birth of a Nation," Lillian Gish was a pale and fragile figure, considerably overshadowed by Mae Marsh and Henry B. Walthall. But she was beginning to show the results of D. W. Griffith's patient schooling

Hoover Art Co.

To the right: Lillian, still an illusive personality, in "The White Sister" — her first production made without the supervision of Mr. Griffith

Above: In "Broken Blossoms," Lillian shared honors with Richard Barthelmess. However, it was in this film that she first won serious consideration as an actress

At the left: And now Lillian in "La Bohême," another milestone in her career. It is her first appearance in a rôle that relies primarily on romance for its appeal

Ruth Harriet Louise

Must They Have

Herbert Brenon says that it has been his pleasure to direct some of the most temperamental stars on the screen

"I wouldn't give a hang for an actor without it. All nuances of expression, all light and shade, are dependent upon temperament"

By Herbert Brenon

I WOULDN'T give a hang for an actor without temperament, for to me he could not be good unless he were temperamental. The amount and quality of temperament distinguishes a good actor from a bad one. Temperament is mood. And a performer, particularly of the motion picture variety, must be rich in moods. All the fine nuances of expression, all the delicate light and shade, the bold darkness and hilarious gaiety, are dependent upon temperament.

Temperament is more sensed than actually seen. I know that to many, the words "artistic temperament" bring to mind ranting and tearing of hair. Of course, some temperaments have expressed themselves in that way. Other natures have found an outlet in complete isolation from their fellow beings. Tears bring relief to some temperaments. Others turn to silence. And some to a forced, unnatural gaiety.

During my years as a director, it has been my pleasure, *my pleasure*, to work with some of the most temperamental stars on the screen. Alla Nazimova, Norma Talmadge, Percy Marmont, Ernest Torrence, Betty Compson, Richard Dix and many others. I find that the more temperamental an actor is, the easier it is for him to grasp all the subtleties of a rôle and imbue it with life, instead of merely playing a part.

But does this mean that these players go in for the outburst commonly associated with artistic temperament? Not at all. Such explosions belong to the lesser actors. In an industry like the motion pictures, stars crop out and disappear as suddenly as shooting stars in the celestial firmament. Yesterday, they were unknown, but today, because of some curious twist in their physical make-up, oddly slanting eyes, let us say, or a tantalizing smile full of that mysterious allure we speak of as sex appeal, they find themselves stars. They have little of dramatic ability, but they have exalted opinions of their power to act.

Such upstarts resent direction. They grow tempestuous, answer back when they are given orders, blow up, smash things if they can, call names if there is nothing on hand to break, and in general make a show of themselves. That's bad temper, nothing more nor less, and it need not have anything to do with temperament. *Need not*, I say, because temper and temperament are as intimately linked, and in the same way, as sleeping and breathing. You remember the little boy who pointed out that you could breathe without sleeping but you couldn't sleep without breathing.

Just so with temper and temperament. You can have temper without temperament, but you cannot have temperament without temper. When marked artistic ability is coupled with it, temper is permissible.

Nevertheless, all temperament is not of the fiery kind. Not any more than all pictures are bright, or all music

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"Temper," Mr. Brenon tells *Nana*, "is permissible when coupled with artistic ability"

Temperament

"What is called temperament is usually bad manners. Real artists have no use for such subterfuge. Their work speaks for them"

By ALLAN DWAN

A FEW years ago, a famous movie vamp startled the world when it heard that her surroundings were as dark as her heart. It happened like this. The actress invited a group of newspaper men and women to take tea at her apartment in Manhattan. When they arrived, they were admitted by a Nubian butler, head swathed in striped brocade, limbs quite bare, arms akimbo, and lips sealed. He took their wraps and silently ushered them into a dim saloon whose only light came from a translucent glass bowl held by a bronze monkey. The actress, draped in miles of black stuff, lay on a couch covered with velvet and fur. All the walls were covered with black. Tea was served in black cups and the reporters were not a little suspicious that they would be given ink instead of tea. The actress said little. Once in a while she spoke about her somber heart. Something like that, anyway.

The story in the papers on the next day told about the lady's eccentricities, her morbid temperament that made her not only a vampire of the screen but a real vampire at heart, who preferred the horrible to the pleasant, death to life, destruction to creation. Some of them ridiculed her. Others felt sorry for her. But most of the people who read the story said "artistic temperament," shrugged their shoulders and turned to the next page where they became immediately engrossed in how a millionaire eloped with his laundress.

I could mention several other stories of this elusive thing called temperament. That is, if I could find a real definition. The dictionary says vaguely, "temperament is the individual peculiarity of physical and mental constitution." The movie fan defines it as the pyrotechnical display stars indulge in when something goes wrong. But to me, temperament seems nothing but bad temper and bad taste.

Allan Dwan finds that temperament is merely an affectation of the near-great. The big ones aren't troubled with it

Mr. Dwan goes over a scene with Gloria Swanson and Gertrude Aster

GREAT artists, and this goes for artists on the screen as well, do not think of themselves as artists but as artisans. A woman novelist, I think it was Alice Duer Miller, said she would rather speak of her work than of her art. Most of the motion picture stars I have met or directed feel the same way. They come down to the studio to work, not to show off. That is why "artistic temperament" is so noticeably lacking among them.

But the smaller fry. Ah! They have temperament enough to keep the Dupont works supplied with combustible material. They are ready to explode at every possible—and very often, impossible—opportunity. They love to rave and emote; they speak of themselves as artists, and say that their art comes before everything—even common sense, apparently.

Here is a choice story I must pass on to you. It concerns a "French" actress who has acquired some fame on the screen but much more

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"I've Had a Hard Life"

"But I'm glad I hadn't an easy one," says Alec Francis, "because I've had great preparation for the work I'm doing"

By Josephine Sheldon

W. F. Seely

Wherever Mr. Francis goes, his teakettle goes with him. Need we tell you that he's an Englishman?

MOST people come into this world with nothing but an appetite and a pair of lusty lungs, but Alec Francis appeared with a lucky eye.

It's the right eye. Exactly half of it is brown, the other half is blue to match the left eye.

"Aye, look at the wee laddie!" exulted his nurse, before he was more than twenty minutes' old. "The little people have been blessing him—he has the lucky eye!"

Luck, of course, is all in the way you take it.

That blessed eye has looked on many countries and many people; it has seen life over a law-book in London, from behind a plow on a Canadian farm, from the back of a gray mount belonging to the Royal Horse Artillery in India, from the chorus of a musical comedy in South Africa; across the shining crystal and silver of noblemens' dinner tables and from the none-too-clean tray of a quick-lunch stand.

Now it looks out with its kindly, quizzical smile from cinema screens all over the globe. . . .

"YES, I've been lucky," he says, as he lights one of his never-very-far-away pipes, "I've had a great preparation for the work I'm doing. It's my kind of work and I'm happy in it. I've had a hard life. I'm glad I hadn't an easy one. Out of one of my worst experiences, some of my best-loved characters have grown. Once, when I was in Detroit, I found myself without a penny. The show I had been playing with had quietly died, and there was no money in my pockets, even for the next meal, much less to take me back to Broadway. I took up the daily paper, saw that a hospital was advertising for a male nurse, applied for the job, got it, and had the most illuminating few months of my life there.

"To know the poor and unfortunate in their dramatic moments, with all their pitiful, inarticulate emotion—be a nurse in a hospital! No veils drawn between you and their darkest secrets.

"Yes, I'm lucky. I understand the people I play on the screen."

(*Continued on page 84*)

W. F. Seely

Mr. Francis' marriage to Mrs. Elphinstone Maitland was a charming idyl, which proves that romance is not the exclusive property of the very young

All Aboard the Limerick Liner

Are you going to be one of the lucky passengers on The Limerick Liner? We have $50.00 to divide between five writers of clever lines. Remember that the line you submit to complete a limerick must rhyme with the first two. Send as many as you like before January 25th. Address: Limerick Contest, 175 Duffield Street, Brooklyn, New York

Alice Terry will hold every gaze,
As a belle of Colonial days,
With hair powdered white,
There's no lovelier sight,

— — — — — — — —

Miss Marion Davies will look,
Like a maid in a quaint picture-book,
From those good days of old
When the knights were all bold,

— — — — — — — —

As a gay señorita from Spain,
Miss Negri, we know, wont refrain
From dancing the tango,
Perhaps a fandango

— — — — — — — —

Douglas Fairbanks is sure to be there,
And "The Black Pirate's" outfit he'll wear;
He'll walk with a swagger,
And brandish a dagger,

— — — — — — — —

An Indian Prince you will see,
Valentino—now, can it be he?
Yes, it really is Rudy,
Looking handsome and moody,

— — — — — — — —

A Big Guy in the Movies

Editor's Note.—Here's where we reverse the order of the old adage which says a prophet is without honor in his own country. Only to the folks in his home town does this assistant director appear as an important figure. His letters to Mazie were compiled from anecdotes furnished by WILLIAM HOLLAND.

Illustrated by Charles Joseph Mulholland

It was up to me to find a rooster that could be dressed up in a trick suit of clothes

OUT in Salina, Kansas, my home town, they think I am the pumpkins. "Yeh, he's a big guy in the movies," they say when they talk about me. And then when I go back home for the well-known vacation, all I've got to do is strut down the Main Street past the Globe Hotel to let the home folks know that their Great Big Movie Man is once again back in the fold. I just swells out my chest and makes the most of it, because these visits home are the only preventatives I have from getting that disease called an inferiority complex. You see, my gang out home calls me Director. And Hollywood only knows me as one of those poor simps who is only an assistant director. There's some difference, too; believe me, there's some difference.

But if the home folks is willing to think me a great man, I'm willing to have them think it 'cause if it wasn't for me and a few more like me there wouldn't be any great men in Hollywood. I'll go farther than that—there wouldn't be any Hollywood, and more than all, there wouldn't be any movies. We made that town, and we do the work; yet that's all the credit we get. It takes the home town folks to give the credit where the credit is due, so I throws out my chest, and warms myself in the limelight, and lets 'em keep on thinkin' it.

All except Mazie. Mazie's been to Hollywood doin' extra work, so she knows the ropes. Mazie and I are gettin' married some day, tho, and the great story of my rise to fame is never spoiled, nor made smaller by her. She's a good girl, Mazie is.

We was talkin' the other night about how things was goin' and I was tellin' her it was the same old story. The directors were all gettin' rich, while the assistants did all the work. "'Tain't fair, you know, Mazie. It's the guy with the drag that gets the job," I says to her and she says, "Yeh, I know it, you've got to know the guy that owns the thing before you ever get any place in movies. It's hard sleddin'."

Well, I had a swell time out home, but it only lasted for two weeks; so I packs the bag and beats it back to Hollywood where nobody's appreciated unless he has a million dollars. About the only fun I get in Hollywood is writin' to Mazie. We write to each other every day 'cause we're gettin' married soon, you know.

June 9th

DEAR MAZIE: I pulled in at six o'clock Tuesday night. I ate supper at the depot, then took a stroll out on the boulevard past the Studio just to see how things was getting along since I've been gone. I no sooner got to the gate than I meets Wally Worsley. He just bellowed his happiness at seein' me and told me to come right in and put on my work clothes. I told him that my vacation wouldn't be up till twelve, so he says, "All right, but be sure and be here then." I was a darn fool to show my face around that studio. I might have known they couldn't get along without me.

I showed up on the dot, 'cause when I'm on the job, I believe in doin' it right. Everybody was havin' their midnight supper when I arrived, so I had time to walk

The director told him to put a lot of suds on his back so a lion could come in and lick it off like it was ice cream

around a bit and get acquainted with the job. At one o'clock the warning gong rings loud enough to wake the town, but it dont have much success on the lot. There was about two hundred extras that had to be accounted for, so they told me to find them. I no sooner get here than I begin to do all the work. Well, I gouged those buzzards from behind doorways and sets till I had most of 'em on the job.

Gee, what a sleepy crowd. I had to go to Ernest Torrence's dressing-room to tell him we was ready to shoot. On my way there I passed thru a dark street that had a lot of dummies lying around on it. I stumbled on one of them and fell right down on top of it. It was soft and life-like. It could even snore, so I gives its nose a pull, and tells it to get on the job if it dont want the gate.

Got to close and get to work now. Lots of love.

Monday.

DEAR MAZIE: You'd have died laughin' yesterday to have seen what I saw. Lehrman, the comedy director, told a coon to get ready for an ablution scene. He meant he wanted him to take a bath, you see. The coon was a little shaky about it all anyway, but when the director told him to put a lot of suds on his back, so a lion would come in and lick it off like it was ice-cream, that coon turned white. I thought his eyes was goin' to pop any minute. He looks at Lehrman and says, "What lion's goin' to lick whose back?" Lehrman trys to smooth matters over by tellin' the coon that the lion's tame, that it was brought up on a bottle. The coon thought that one over for a couple of minutes and then says: "Boss, I was brought up on a bottle, too, but I sure enough eats meat now. No suh, boss. I'm goin', good-bye."

Things are goin' same as usual, Mazie. I know and you know, tho, who's doin' the work. Ain't that right, sweetie?

Thursday.

DEAR MAZIE: We'd been makin' comedies all morning ever since seven o'clock. Slim Summerville and Bobby Dunn, those two comedians who are always having fun pulling jokes on each other, are just about drivin' us wild with their darn foolishness. When the lunch gong rang, I was glad to get away from the strain of that set. So I goes in and has a good lunch. When I come back, I found Bobby Dunn up in the air on a wire. He and Slim had been the last ones to leave the set, and Slim had thought it would be a swell joke to leave him there while we were all eating.

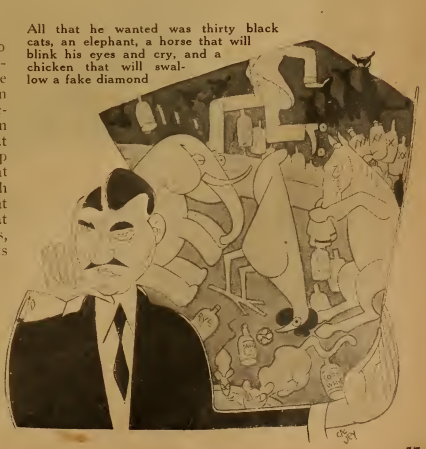
Bobby was good and sore, so he gets a hold of Sloppy Gray, a fellow who is workin' with Slim during the afternoon, and puts him wise. There were two hundred extras standing around waiting to be told what to do. Sloppy was told to run in and jump over a table. The camera started to grind, and the extras started in to do their stuff. All of a sudden Sloppy runs in and holds up his hands, hollerin' to stop the camera. After we stop, Sloppy announces from the middle of the floor that he cant go ahead because he doesn't feel the scene. Slim chased him all over the lot while the two hundred extras waited. And I just about went crazy.

It's a great life, honey, but I'm getting ready for a change.

Tuesday.

DEAR MAZIE: I was goin' home the other night, when the boss called to me. "Here's a little assignment I wish you'd take care of before tomorrow," he says. His little assignment proves to you what they think of my ability out here. All he wanted was thirty black cats, an elephant, another cat that will eat out of the same bowl with rats, a horse that will blink its eyes and cry, a chicken that will swallow a fake diamond the size of a golf ball, a man that will roller-skate around the top edge of a twelve story building, a rooster dressed up in a trick suit of clothes and one thousand whiskey

(*Continued on page* 109)



All that he wanted was thirty black cats, an elephant, a horse that will blink his eyes and cry, and a chicken that will swallow a fake diamond

The Alice Terry I Know

A girl who is just beginning pays tribute to the actress whose unselfish interest made her path pleasant

By Dorothy Sebastian

We were dancing at the Biltmore soon after my arrival in Hollywood. The music stopped and someone was saying, "Oh, you must meet Miss Terry." All I saw there in the middle of the crowded dance floor was a head of fluffy auburn hair, becomingly bobbed, and a cute little face looking up at me. Then the orchestra began playing and we were off again.

The following Sunday George Fitzmaurice gave a party. A lady entered, and I said to myself, "very dignified." Then she smiled, and I realized that she was the Alice Terry I had paid admission seven times to see in "The Four Horsemen of the Apocalypse."

"I met your sister the other night," I said to her.

"Yes, I have a sister," she answered.

"Of course, I know you have a sister. I met her at the Biltmore Thursday night," I retorted.

"But that wasn't my sister That was me."

Well, we began laughing about my mistake and we have been laughing together ever since.

"Loyal, unspoiled and natural" are the words that Dorothy Sebastian uses in describing Alice Terry. To the right: Alice and Dorothy in a scene from "Sackcloth and Scarlet" — the picture which formed the basis of their friendship

You see, it's that blonde wig that is responsible for her dual personality. When she wears it, she is hardly on speaking terms with the Alice of the auburn hair. As much as I admire the blonde Alice, to this day I never feel quite at ease in her presence. I wouldn't have her depart from the lovely, distinct type she plays on the screen for worlds; but it is the auburn-haired Alice that I have come to know as my faithful and loyal friend.

Perhaps it was because we were thrown together in "Sackcloth and Scarlet," the first picture in which I appeared; but I do not believe it. I am quite sure that we would have become just as close friends under any other conditions in whatever profession we were engaged.

Despite the good luck I had in getting a part so soon after reaching Hollywood, these first days were difficult in more ways than you can imagine; but Alice encouraged, stimulated and inspired me to an amazing degree. While she is very young in years, she is wise in the ways of experience; for she has traveled over all the hard paths that lead to fame. She worked as an extra; she struggled along for years until Rex Ingram discovered her and they were married. And now in the security of her happiness, her success and her luxury, she is unspoiled, unselfish and, above all, natural.

While we were working together, she asked me to come out to her house one evening to teach her the Charleston. She in turn taught me some new chords on the ukulele. We played around so late that it was decided I might as well sleep there. Gradually, I began bringing over a dress or two until I had carried all my clothes to her house. Then, when Rex went to southern France to make some pictures, I spent four happy months with Alice at their little Spanish home on Irving Street.

We had such good times, reading, sketching, dancing. Alice has the most marvelous sense of humor of any woman I ever knew and it's a joy to be with her at any time. She could never be called the life of a party in hilarious gaiety, but you will always find her surrounded by a group who are eager to catch her scintillating remarks on every subject and situation.

(*Continued on page 84*)

That's Out

Keen Comment by TAMAR LANE

Illustrations by Harry Taskey

Rudolph a Comedian?

ACCORDING to those who have had preview peeps at "The Eagle," Valentino's latest production, the Latin idol has not only turned out one of the best pictures of his career but he is going to spring a surprise upon his admirers by the clever manner in which he displays ability as a comedian.

To expect comedy from the romantic, dignified Rudy is demanding a great deal. If he can deliver, it should bring him back into wide popularity.

Imagination vs. Exploitation

AFTER reading the advertisements in the dailies concerning pictures, or the publicity sent out regarding them, one is forced to wonder why the exploitation men are not the scenario writers. The amount of imagination they display in exploiting many films is certainly greater than that usually found in the story itself.

Something to Worry About

THERE can be no better evidence of the weirdness of the public taste, and its unwillingness to take to anything that is different from that to which it is accustomed, than the fact that Will Rogers has been a comparative failure on the screen while such troupers as Tom Mix and Buck Jones have met with unqualified success.

It is not so much that Mix and Jones are of inferior talents as it is that so rare a genius of the silent drama as Rogers should have to go begging for a producer commercially brave enough to take a chance at presenting him even in two-reel comedies.

The Height of Talent

THERE are many camera hogs around the studio, but the one who takes the hard-boiled potato is the star who backs out the doors so that she wont have to turn her face from the camera.

Those Movie Standards

THERE is apparently an unwritten law on just how things must and must not be done on the screen. Every player goes thru practically the same ritual for no other reason than that the man just ahead of him did it that way. Let some misguided individual try to depart from the regular approved method and he is promptly and soundly whacked on the head by the director and profession in general, and then roundly lampooned by the professors of the press. A young cow-puncher from Arizona recently had the effrontery to try and get a job in a Western film production without knowing how to roll a cigaret with one hand or light a match with the thumb-nail. He was, of course, at once informed of his gross ignorance but, being a relative of the general manager of the company, was given a job in another film playing the part of an English butler.

Those Charming People

NO matter how young a press-agent is he usually has old ideas. But by dishing out the old stuff in new clothes he gets away with it. The Big Idea is to get the star talked about and it doesn't matter to the publicity artist what they say about the star, just so long as they say something. He feels that Oscar Wilde outbatted Babe Ruth when he said: "The only thing that is worse than being talked about is not being talked about."

Money means nothing to a publicity merchant—except on Saturday night. An extra jab at the typewriter raises hundreds into thousands and thousands into millions.

Pity the Movies

THE stage drama has a tremendous handicap over the screen in that it is allowed a generous dramatic license. There is no such thing as a screen license. Everything must be letter perfect in a film or four thousand irate individuals take their pens in hand to write critical essays to the press on "Why-do-they-do-it?" Audiences have become so used to the artificialities of the theater that

(*Continued on page* 108)

MOTION PICTURE JR.
VOL. 1—No. 8 FEB., 1926

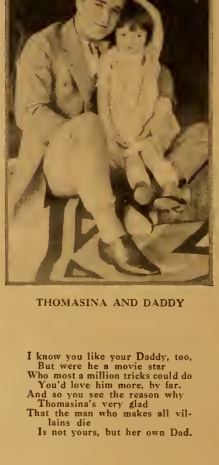
OUR JUNIOR GALLERY

MICKEY DANIELS

You've seen him so many times, I vow
Each freckle has its name.
He's playing with Mary Pickford now
And winning movie fame.
The "Our Gang Comedies" miss him a lot,
But I'm sure in "Scraps" you'll like him,
And "Little Annie Rooney" would not
Be quite the same without him.

WINSTON MILLER

When the "Viennese Medley" comes to the screen,
Winston Miller as *Ferry* will be seen.
Perhaps you remember him in "Man and Maid"
And "Stella Dallas," in which he also played.
He has a big sister who has won movie fame—
I guess you've all seen her—Patsy Ruth is her name.



THOMASINA AND DADDY

I know you like your Daddy, too,
But were he a movie star
Who most a million tricks could do
You'd love him more, by far.
And so you see the reason why
Thomasina's very glad
That the man who makes all villains die
Is not yours, but her own Dad.

EDNA GERTRUDE HAGEN

Tousled head, two bright blue eyes,
Two years, nine months, very wise.
Played many parts in movie plays,
Been on the screen since baby days.
And now I'm sure you'll like her so
When to "A Kiss for Cinderella" you go.

When We Were Little Boys

By Gaylord and Harold Lloyd

WHAT I remember very, very well (this is Gaylord speaking) was the time Harold ran away from home to go West to shoot Indians. He was just six years old and the little neighbor boy he was with wasn't much older. They were gone all day, but toward evening they came wandering back without ever getting out of our little Nebraska town. I always wished they had taken me with them; but I guess it was just as well they didn't, because I was spared one licking which they got that night.

One is six and the other eight. Can you tell which is Harold and which is Gaylord?

We always were crazy about shows (now Harold is speaking) and after we moved to Denver, we decided that we just had to think of a way to earn money to take us inside the door. What do you think we did? Well, I'll tell you. We popped popcorn and put it in paper bags and sold it around the neighborhood. That's how we earned the price of admission.

Then I will always remember the thrill that came to me one afternoon while we were diving for nickels which some man had thrown in the natatorium. We dived for hours, it seemed, and didn't find a single coin. When we had just about given up, I found one in a most unexpected place beside an old door-knob which I had stopped to pick up.

That nickel bought us six of the biggest, sugar-coated doughnuts you ever saw.

The Adventures of Jack and Jill

By Carol Kirk

Chapter IV

"WHAT'S the matter?" the Big Man asked Jill. But Jack only laughed at her, and explained: "He's just a ——"

"Right!" said their friend, "only the correct name is ——. He works in a coal mine in the —— mountain over there. I know him and his friends well; they're fine ——"

By this time they were following a grassy path, and soon found themselves in a ——. The children stopped in —— dismay, but the Big Man reassured them, saying: "Not even a child —— in this swampy ground, for it isn't deep enough."

So they had to —— all their courage and walk on. But, sure enough, they soon came to drier land. Their friend said it reminded him of a —— back in Scotland.

The exercise was making them thirsty, so it was with a —— spirit that they sighted a number of ——.

Every word missing from this continued story is the first or the last name of a movie star. On page 100 you will see a list of names which should be used in this chapter. You will also find the correct solution for Chapter III. The boy or girl who sends us a copy of Chapter IV correctly filled out, and writes us the best letter about MOVIE JR., *will receive one dollar. Send story and letter by January 20th, to Jack and Jill, Brewster Publications, 175 Duffield St., Brooklyn, New York.*

I Am Jane Novak's Daughter

By Virginia Newburg

Little Virginia Newburg doesn't yet know what she is going to do when she grows up, but maybe she will be an actress. Who knows?

SOMEBODY is always asking me "Virginia, are you going to be a movie actress when you grow up?"

I suppose they expect me to answer "Yes," because my mother is a movie star, but how can I answer when I really dont know what I will do when I am grown?

Right now I am busy at school and with my dancing and piano lessons outside hours. And you know how much time it takes to practise every day. But I like it. I believe I like my music lessons better than anything. It's never hard to do anything when you really like it. Just because I like to practise I got four gold stars in music before Thanksgiving time.

I have lived in California ever since I was born. I am eight years old. I am in the fifth grade. My school is called the Hollywood School for Girls. There are other little girls there whose mothers or fathers have something to do with the movies.

My very best friend is my classmate there. Her name is Mary Jane Carewe and her father is Mr. Edwin Carewe. He directs pictures.

My Favorite Stars

We go to see a lot of pictures together and we like the same stars. Would you like to know who they are?

Well, I'm afraid that we have more favorites among the men than among women. We always like Wallace Beery and we thought he was fine in "The Pony Express." Ernest Torrence was so good in that picture, too.

Lon Chaney is another one of our favorites. And Raymond Griffith is the funniest of them all.

We like Betty Bronson and Mary Brian, too. I know I shall never forget "Peter Pan" as long as I live.

Of course, I like the pictures in which my mother plays and I wouldn't miss one of them for anything. I have never really shouted that she is my mother, but I'm so proud of her I wish I could.

The only thing about her work that I dont like is the part that keeps her away from home so much. Why, last fall she had to stay in New York for weeks and I got so homesick for her. I'm always well taken care of by Grandmother and Aunt Eva, but even they cant keep me from wanting my mother.

When we are separated we write a letter to each other every day. That's why my written work is so easy for me at school, I guess.

Mother wouldn't mind if I decided to be an actress, but she wants me to be a good one. But as I said before I am to busy to think about that now.

Your Own Opinion Contest

EVER since MOTION PICTURE, MOTION PICTURE CLASSIC and MOVIE MONTHLY magazines started their contest in which prizes were offered for the best reviews of pictures, we have been receiving letters from our MOVIE JR. friends asking for a contest of the same kind.

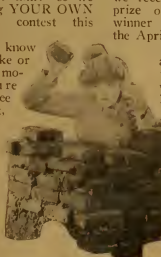
We want, of course, to give our young readers just what they ask for—didn't they get an ANSWER MAN when they asked for him?—so we are announcing YOUR OWN OPINION contest this month.

You must know whether you like or dislike every motion picture which you see and you must, also, know why the picture pleases or displeases you. Write us what you think of the pictures you are seeing, but remember to include only one picture in each review you send us. Write on one side of the paper only and limit your review to fifty words. You may enter as many reviews as you like, provided you are not more than twelve years of age.

Address your letters to YOUR OWN OPINION Editor, Brewster Publications, 175 Duffield St., Brooklyn, N. Y., and mail them not later than January 25. Write your age on each review.

For the best review which we receive we will award a prize of one dollar. The winner will be announced in the April magazine.

You may choose any picture you like for your review, but we thought you might like to know the names of some that are especially interesting: "Little Annie Rooney," "A Kiss for Cinderella," "Go West," "The Freshman," "Old Clothes," "Irish Luck," "A Man on the Box."



Here you see Mary Pickford throwing bricks as she throws them in "Little Annie Rooney"

The Answer Man

G. S., Michigan.—Glad you like my department. Billie Dove's real name is Lillian. I'm not real sure which girl you mean in "Penrod and Sam." It was either Gertrude Messinger or Mary Philbin.

EDITH, Patterson, N. J.—Betty Bronson and Douglas Fairbanks, Jr., deny that they are engaged. Betty's latest picture is "A Kiss for Cinderella." Douglas, Jr., was Lois Moran's sweetheart in "Stella Dallas." Norma Talmadge has just completed "Kiki."

CHARLES DAVID.—I'm glad you liked Tom Mix in "Dick Turpin." You will see him with his little daughter, in the gallery of MOVIE JR.

JOHN GILBERT ADMIRER.—If you had been in New York around Thanksgiving time, you would have seen John Gilbert. He attended the opening of "The Big Parade." That's his latest picture. Now he is making "La Boheme" out here with Lillian Gish.

JANET—Pictures of Colleen Moore's doll's house appeared in the December number of MOTION PICTURE MAGAZINE. Every girl I know wishes she had one like it.

Virginia Marshall, who played a leading part with Tom Mix in "My Own Pal," is four years old.

CARL R. G.—Jay Smith is a new member of "Our Gang" comedies.

JOE FRANK COBB, whom everyone of you have seen as many times as you have seen "Our Gang," has consented to be the MOVIE JR. ANSWER MAN. We can think of no one who is so well qualified for the position because Joe Frank is a charter member of the exclusive "Our Gang." We are publishing his answers on this page and we want you to feel perfectly free to send your questions to him. He promises to give them his immediate attention. Address him as MOVIE JR. ANSWER MAN, Brewster Publications, 175 Duffield St., Brooklyn, New York.

Barrymore Plays Don Juan

Here are some scenes from the prologue of "Don Juan" with John Barrymore as the sinister Spanish gentleman. In the center picture, you see Jack as he looked ten years ago when he made "The Man From Mexico," a light comedy. Since those early days of farces, Jack has become our foremost American actor

Barrymore likes the movies so well that he has delayed his return to the stage. At the left, you see an informal photograph of him in his Hollywood home

The Dark Side of Fame

Broken in health, Barbara La Marr pays a heavy penalty for her brief, intense success. But when she returns——

By FRANCES HAMILTON

A SHADOW of her former self, she lies among her pillows on a sunny California terrace.

Not so long ago, the dark wings of Death seemed hovering over her, but now the bright lances of Hope have driven him away, and Barbara La Marr smiles triumphantly, if a trifle wanly, from her wicker couch.

"Tell everybody 'Hello' from me," she whispers, "and — I'm coming back!"

That is her answer to those who have said that her star, which rose so swiftly, has as suddenly set—that the decline of interest in vampires has carried her, too, to oblivion, and that a combination of poor stories and inadequate direction has written "finis" to her career.

If her public is half as loyal as are Barbara's friends, she will come back when health and strength permit. With one accord, they cry:

"Surely, she's coming back! And when she does, she'll prove that she is the most capable actress on the screen."

Henry Freulich

Melbourne Spurr

International Newsreel

Above: A recent photograph of Miss La Marr, taken just before she became seriously ill. At left: Barbara and her husband, Jack Doherty. At right, Barbara and her father, who is taking care of his daughter during her illness

TURNING the leaves of her life's story-book, those who have cared for her give us brief glimpses therein. . . .

Barbara, as a child in her early teens, standing before the judge of the juvenile court, where a difference between her parents had brought her. . . .

"You are too beautiful a little girl to grow up in a city," said His Honor. "Go back to the town you came from and keep away from bright lights!"

The judge might as well not have spoken, for all the good that it did. The child grew up, a veritable little moth circling about the flame of city life, living on excitement, stimulated by pleasure. . . .

Another page: Barbara, dancing in cabarets and in vaudeville, a member of a popular team.

It was while she was dancing in Chicago that Jack Doherty, the man who is now her husband, first saw her.

"I didn't meet her at that time, but I admired her tremendously. I met her a little later when she was playing in 'The Prisoner of Zenda' and I was leading man for Katherine MacDonald in 'Money, Money, Money.' I was insane about Barbara. I kept after her until there was nothing she could do but marry me.

"WE'RE separated now, as everybody knows, but I am as strong for her as ever. Our marriage has ripened into a real friendship that is a very fine thing—not more wonderful than love, perhaps, but more enduring. I think her the most charming woman I have ever met!

"I have a theory about all this:

"You know that strong light exhausts nerve centers.

(*Continued on page* 108)

Gossip of the

Broadway has its biggest movie season with gala openings and plenty of visiting celebrities from the West Coast

Mayor-elect James Walker of New York and Richard Barthelmess—all set to sing "East Side, West Side"

NEW YORK has been enjoying its biggest movie season. In one week, two of the greatest pictures of the year opened on Broadway—"Stella Dallas" and "The Big Parade." And more visitors from the Great Open Spaces have called on New York in a few short weeks than in any time in years.

John Gilbert and Leatrice Joy knocked 'em all flat when they walked in together at the opening of "The Big Parade." A little thing like a divorce hasn't upset their long friendship and few married couples are as happy together as John and Leatrice. In spite of all, however, there will be no reconciliation.

It was John Gilbert's night of triumph and everyone in the movie world was on hand to congratulate him. Leatrice cried all the way thru the picture. They were real tears of happiness for Jack's success.

All in fun—of course! Just a little battle for the hand of Norma Shearer. Hobart Henley and Lew Cody are the two gentlemen in the eternal triangle

LEATRICE is wearing a new and very becoming bob. It reminds us of the song "Single Bob, shingle bob, shingle all the way." The song is sung to the old tune of "Jingle Bells." Leatrice says that her hair is so very boyish that she is obliged to wear the most feminine and frilly sort of clothes, to keep away from that mannish appearance.

Leatrice is prettier and more charming than ever. And, off the screen, she doesn't dress like a De Mille heroine. Her clothes are really beautiful.

RICHARD DIX is back in New York, after many experiences and adventures in Texas where he went to film "Woman-handled." Richard arrived in time to attend the opening of "The Big Parade" and accompanied Leatrice and Jack to the theater. If Richard ever gets tired of acting, he ought to apply for Will Hays' job. If it were put to popular vote, Richard would win any position in the movies by general acclaim.

As a cornet player, Greta Nissen is a good actress. The suffering friend is William Collier, Jr. Collier and Miss Nissen are co-featured in "The Lucky Lady"

IRENE RICH also figured in a party. Vincent Lopez gave a dinner for Miss Rich at the Casa Lopez and after dinner, the guests saw the première of "Lady Windermere's Fan." Miss Rich had a wonderful time in Europe and looked so radiant at her party that it still remains one of the mysteries of the world why she is always cast in the rôle of a neglected wife. However, Lubitsch has given her a part that ought to change her luck

Camera Coasts

Mae Murray and Lillian Gish may call off their jaunts to Germany. Other news and anecdotes of the stars and directors

Yvonne Carewe, daughter of Edwin Carewe, posing as a little country girl. You'll see her in "Joana"

In contrast to Miss Rich's arrival was a small news note in the newspapers to the effect that Major Charles Rich, once married to Irene, had married again. This time the Major selected a chorus girl—a Miss Moore, daughter of Dinty Moore, the restaurant man. And Dinty, displeased at the marriage refused his parental blessings.

Mae Murray may not go to Germany, after all. Something slipped up in Mae's plans and she will probably go back to dear old Hollywood. But not as a star of the Metro-Goldwyn company.

The funeral of Mrs. Sidney Drew was attended by only twenty persons. And yet Mrs. Drew was one of the cleverest and kindest women ever in motion pictures. But apparently, after the death of her husband and her retirement from the screen, the movie colony forgot all about her. As a rule, Hollywood tries to be kind. In this case, there's a black mark against it.

Eyelids to match the designs on your gowns. Posed by Kathleen Key

Clara Bow has been chosen to play the leading rôle in "Dancing Mothers." Betty Bronson was originally selected for the part, but Betty, who knows her type, refused to appear in a flapper rôle. The rôle called for Betty to drink cocktails. And Betty wont drink cocktails—on or off the screen. Clara has no great taste for cocktails herself but she saw a great opportunity to get in a big production and the wise child grabbed at the chance. What is one girl's poison is another's meat.

The most temperamental couple in Hollywood—Marshall Neilan and Blanche Sweet. Yes, Blanche and Mickey are on good terms again. To the right, Aileen Pringle and her mother, Mrs. George Bisbee

Gloria Swanson is anxious to finish her contract with Famous Players-Lasky. Gloria is none to happy over "Stage Struck," her latest

What's New in the Screen World

picture. In fact, they say that she hoped that it would be put on the shelf and quietly forgotten. And Famous Players thinks Gloria has done 'em an injustice by moving her trunks to another company. Gloria objects to being rushed in making her productions, while Famous Players believes in working at top speed on their pictures.

Meanwhile, Gloria has taken a gorgeous apartment in New York. Evidently, come what may, she still plans to make her films in the East.

FAMOUS PLAYERS-LASKY will probably make pictures in Europe. Charles Eyton, formerly the West Coast Manager, has been put in charge of foreign production, which means that the company may take a studio either in Germany or Austria.

ALICE JOYCE sat in a box at "The Big Parade" and watched Renée Adorée score one of the hits of the season. And the trick of it is that Alice and Renée were both married to and divorced from Tom Moore.

ESTELLE TAYLOR said it was some jester's wise crack that cost her all this trouble with the government. While she and her husband, Jack Dempsey, were in Europe, one of her dogs was killed. Sir Henry Preston gallantly volunteered to send an English pug-dog to take the place of the late lamented. When the pug arrived, some joker said it was a ten-thousand-dollar dog; and the government made sharp inquiry as to why she had given its value as fifty-eight dollars.

AFTER all, Lillian Gish may not go to Germany to play *Marguerite* in UFA's big production of "Faust." Something has happened and Lillian has changed her mind, altho the Germans have already started work on the settings and the other members of the cast have been selected.

It is said that UFA wants to give the rôle to Lois Moran, the charming girl who made such a hit in "Stella Dallas."

IF "Ben Hur" is ever finished, Ramon Novarro plans to leave at once for Europe. Of all the actors who make periodic sprints from Hollywood to the other side, I think none other gets so much out of it as Ramon. Most of them are content to sit around Paris, showing off. Ramon likes to loaf around strange little out-of-the-way places in Italy and the Riviera. He is a boy with the most charming qualities of mind and he finds his "stuff" in

Above: Henry B. Walthall returns in a great acting rôle in "The Barrier." Many years ago Walthall was considered the finest actor on the screen. His portrayal of the *Little Colonel* in "The Birth of a Nation" set a new standard in acting. To the right, we have Raymond Griffith. He is teaching the Indians how to do the War Dance of the Great White Fathers —the Charleston

A Department About Your Favorites

things that would bore most actors to an agony of tears.

"Ben Hur," by the way, appears to worry everybody except the producers. They are unterrified either by the time spent or the money spent. Irving Thalberg tells me they are convinced they have the greatest picture ever made. By the time this gets into print, the picture will finally have been finished at last. For several weeks they have been taking the final scenes of the chariot races.

ANABEL LANE, a very witty and sarcastic New York writer, is making her first visit to Hollywood. Writing in the Hollywood "Screen Mercury," she makes this crushing discovery. "The funniest thing I have found is Hollywood society." She says that the inner circle of aristocracy is composed of those who possess: a Rolls Royce, a swimming pool and two police dogs.

A REMARK of almost equal sarcasm from Henry Walthall, the veteran star. He says that pictures have changed since the old days. "Better directors, better photography, better stories, better salaries—everything except better pictures."

BARBARA LA MARR is tragically ill. If she ever comes back to the screen, it will be a long time. She is at the house of a friend in Altadena—forbidden to see even her most intimate friends, scarcely able to speak above a whisper. Worn to a skeleton.

Barbara seems always to have had a premonition that she would not be long in pictures. In the very height of her fame, she graciously congratulated some other young fellow just starting: I think it was Ramon Novarro. She told him she felt that he was sure to go to the top and stay there. "But how about you," he remonstrated. "I shall not be there," she answered sadly.

Which brings to mind the fortune-tellers again. I understand that the estimable sooth-sayer—Dario—to whom the movies flock—told Rudolph Valentino that he had better not marry again: that he would have so many romances in his life that he would only be causing himself needless complications.

GRANVILLE WITHERS, leading man, has the distinction of being the youngest alimony payer in Hollywood: he is twenty, his divorced wife eighteen.

(*Continued on page* 116)

Above: Richard Dix as a cowboy in "Womanhandled." Dix has been filming scenes in Texas. Without the aid of any special pushing, Dix has become one of the leading favorites. To the left: Ruth Clifford and her new husband, James Cornelius. Their home is a real honeymoon cottage, as you can tell by looking at the new lawn-mower and the complete set of garden implements

LESSONS IN BEAUTY

All lessons are illustrated by the pupils of the Paramount School of Acting

To apply lip rouge so that it will not show rough edges, shape the mouth lightly with the tip of your finger

Never use a soft, thick pencil. Crudely applied lip rouge is worse than none at all. (Posed by Thelma Todd.)

The proper way to brush hair. Grasp the hair firmly and apply the lower edge of the brush, turning it gradually on the downward stroke

Never brush this way. Begin the downward stroke at the front or top of the head. (Posed by Thelma Todd and Fred Graf, expert hair-dresser)

To the left: An illustration of the wrong way to hold the brush. Never apply the brush flat to the hair. The brush simply slides over the surface and does not reach the hair beneath. To the right: If your hair is long, dont fail to brush upward those stray locks at the back of the neck. (Posed by Mona Palma and Fred Graf.)

The Home Beauty Shop

Conducted by MARTHA DAWN

Every month, Martha Dawn will write an article for "Motion Picture Magazine" on the care of the skin, hair and complexion. Miss Dawn is a beauty expert who has had wide practical experience in the studios and who has also made a study of the scientific methods of beauty culture. You will find her advice not only sensible but safe. Women who take pride in their appearance will find Miss Dawn a sympathetic and valuable friend

ARE you dangling on the ragged edge of beauty? On the ragged edge of being just the sort of person you've always wanted to be?

So many folks are. We can all think of dozens of women who are just betwixt and between. "She would be so pretty if——" That is a classic remark. We make it about our friends. They make it about us.

I know one girl whose skin is so lovely you wouldn't believe me if I told you *how* lovely. Her hair is a soft golden brown, her eyes are blue—just as they should be. She has warm color that comes and goes. A raving beauty, you're thinking, the kind you read about. She might be *if* she had any eyebrows. She hasn't tho, not any real ones—just a faint little line of yellow down. That is what keeps her on the ragged edge of beauty. And not being the eyebrow pencil kind of girl, she probably always will stay there.

THERE is another girl I know who isn't a beauty, but she could be much lovelier if she only wouldn't make up her eyes with what looks like soot from the back of the chimney. I'm sure every time I look at her that she *never* washes it off but just keeps putting it on.

Then I could name lots of girls who are safely on the other side of the ragged edge, and I know when I analyze their beauty that they pulled themselves up there by sheer determination to be good-looking. One succeeded by exercise and judicious eating in losing the thirty pounds of fat that had always spoiled her grace. Another swam away a crooked back and stooped shoulder—and incidentally herself—into a thing of beauty and a joy forever.

Every day I see tall girls who might "move a goddess and look a queen," if they didn't droop in an effort to look smaller, and make human ir[illegible] on points of themselves. I see short girls teetering [illegible]ch heels, spoiling their feet and their dispositions in an e[illegible]rt to look taller. I see girls devouring gallons of ice-cream sodas and quantities of goo-ey sundaes, which only appear later in blotchy skins and pimples. I see them eat too much meat and too little green stuff, drink too much coffee and tea and too little water and milk, sleep too little and dance too much.

BUT there is wonderful hope for you if you are really trying to pull yourself up and away from the ragged edge. The first thing to do is to find out what puts you there.

Fatigue may be spoiling your beauty. It can come from too little sleep, too much worry, and sometimes from working too strenuously under improper conditions. One girl's recipe for gaining the thirty pounds she needed to make her weight right is "sleep nine hours every night out in the open air." That has brought her an appetite that makes her eat anything set before her. With healthy layers of fat spreading themselves underneath her skin, it has become softer and pinker. Did you ever notice that almost invariably fat persons who take proper care of themselves have white, soft skins?

BUT just as surely as proper assimilation means a healthy gain in weight, so does malassimilation mean too much fat or too little. You may need more exercise to help you digest your food. You may need to eat more health-giving foods such as milk, eggs, green vegetables, fresh fruits, salads, and breads containing essential elements. Most of all you need to stop thinking about your stomach.

It seems to me everyone ought to know by now that you can't be beautiful or healthy or happy unless you eat—literally eat—bushels of fresh air. Open windows at night, deep breaths taken consciously until they become a habit, air baths and sun baths and wind baths—these are what I mean by plenty of air. Fresh air in your lungs meet your blood coming up to be purified and sends it coursing away thru your veins filled with oxygen. You need such blood for real beauty.

On Bobbed Hair

"HAVE you bobbed your hair again? I thought you were letting it grow?"

"I was, but it got so long and shaggy I just had it cut."

But if you are not the type for bobbed hair, what are you going to do about it? How are you going to pass that "long and shaggy" period?

If you have all the time, and nearly all the money in the world, your problem is simple. Hours at the hairdressers, either for "permanents" or "water waves" and expensive transformations, or twists, or elaborate hair dressings that hide the short ends, may be frequently spent. But if your hours are from nine to five, or from sunrise to sunrise, and you still long for flowing locks, what can you do about it?

IN the first place, while your hair is growing out, you simply *must* keep it curled. Curl it all over your head, with kids or elastic curlers or an iron, if you can curl it without burning the ends. It is a nuisance, but it is part of the process. If you can afford a lump sum, and want to be relieved of the necessity of doing your hair up every night, have your hair curled in curls, not in waves, by the permanent process.

All right. Now that we have our hair curled, the next thing is to do it up.

YOU will be astonished what effects you can get, with a little patience and a hair net, and plenty of hair-pins, the invisible kind. Do you know the trick of bending one end of it so it won't slip out. Oh, yes, you can use it

(*Continued on page* 122)

Gossip of an Old-Timer

Extracts from the February Motion Picture Magazines from 1912 thru 1915

February, 1912

Perhaps Eliza Was a Union Spy

"AN Exhibitor" sends me a list of questions to answer, among which is this one: "Why are officers of the Confederate army made to use bloodhounds to capture members of the Union army?" Hounds were not kept. They were too scarce and food was too dear.—From *Musings of a Philosopher.*

Row, Lion, Row

The freshmen at Columbia University are to be taught rowing by means of Moving Pictures.

A Motley Throng Was There

The Civic League of Birmingham, Alabama, after a thoro investigation, has come to the conclusion that the immoral effects of the Photo-show houses are not due so much to the films shown as to the evil characters who attend.—From *The Onward March.*

He Sells Florida Real Estate Now

MRS. E. S. O., *Alameda.*—Guy Coombs is with the Kalem company.

No Censors To Stop Her

MISS HAZEL, *New Haven.*—Gracious, of course, Mrs. Julia Swayne, the Vitagraph's Lady Godiva, was not nude. She was wearing what is known as a living-picture suit, and was as fully dressed as a circus gymnast or the hobble-skirted woman.—From *The Answer Man.*

When James Kirkwood was Mary Pickford's leading man. This is a scene from "The Eagle's Mate," made some ten years ago. At that time, Kirkwood was a director as well as an actor. This was one of the most popular pictures that Mary ever made.

Jean Is Dead, Long Live Strongheart!

E. B. W., *Chicago.*—The dog Jean is the property of Lawrence Trimble, one of the Vitagraph directors. Mr. Trimble is not an animal trainer, but trains Jean for all pictures.—From *The Answer Man.*

February, 1913

It Didn't Pay to Advertise

I know of a theater wherein the proprietor was accustomed to show between the picture plays, a variety of promiscuous advertising slides, and his patrons began to show their disapproval in noisy, boisterous fashion. Lately the proprietor decided that advertising signs on the screen must go, and they did.—From *Musings of a Philosopher.*

Mobbed in Baltimore

"Little Mary" Pickford lately of the Biograph Company was playing in Baltimore Christmas week, and she was accosted on the street, at the stores and everywhere she went by people who had seen her on the screen.

Meighan Stole His Stuff

King Baggot, of the Imps, is good in many different types of plays, but he is most charming of all when he is playing with children. It is said that Mr. Baggot's great hobby is telling fairy tales to little girls and swapping marbles with little boys.—From *Greenroom Jottings.*

The Girls Grow Older

GERALDINE M. F.—Yes, Helen Costello is about six, and Dolores is about twelve.

Where Were You, Henry?

KATE, *Brooklyn.*—We cant use a picture of Henry Walthall as long as he remains where he is now.—From *The Answer Man.*

February, 1914

Just As True Today

It is true that lots of good plays can be told in one reel and produced so as to be wondrously successful and entertaining. —From *Getting the Right Stride.*

She Surely Doubled in Brass

Grace Cunard seems to have made a record hard to beat when she appears five times simultaneously, in one scene, in "The Return of the Twin Sister's Double." —From *Greenroom Jottings.*

The Second Man in the Front Row

Carlyle Blackwell appeared as a chorus man in "The Gay White Way," in 1908.—From *What They Were Doing a Few Years Ago.*

It Ain't Gonna Rain No More

CUPID.—"Rain" on a film is caused by particles of dust settling on the soft emulsion of the film, and when the film is rewound, the dirt is ground in and plows fine furrows thru the emulsion, producing the rain effect.

No Tony to Help Him

MARGERY K.—Tom Mix was Jim in "The Escape of Jim Dolan" (Selig).—From *The Answer Man.*

(*Continued on page 119*)

THE DUCHESSE de RICHELIEU

tells how to keep the skin exquisitely soft and lovely

"CARE OF THE SKIN, *in my opinion, can best be obtained by the daily use of Pond's Two Creams. They keep the skin exquisitely soft and lovely.*"

Duchesse de Richelieu

BEAUTY AND CHARM in her own right and by marriage one of the mightiest names of the aristocracy of ancient France! In her New York home, the Duchesse de Richelieu presides over the famous collection of books, furniture and bibelots, many of which have come down to her husband from the great Cardinal, first Duc de Richelieu.

AS a young girl growing up in aristocratic Baltimore, there was that about the future Duchesse de Richelieu which caused all who saw her to predict for her a great career.

Patrician she was, even then—though in the best American tradition. The head was finely-modeled with its crown of golden hair. The blue eyes looked out from under delicately level brows. Her skin had the exquisite fineness, the fragile delicacy that bespeak centuries of breeding, yet with the freshness, the bloom of a young race.

As if beauty and charm were not enough, nature bestowed upon her yet another gift—a soprano voice of rare lyric quality.

When by her marriage this favored young American added to her native endowment the heritage of one of the proudest names of old France, she was drawn at once into the glamorous whirl of international social life.

Asked how, through all her exacting social and musical activities, she continues to retain her freshness and bloom, she replied:

"Care of the skin. It is an obligation always to appear with a complexion fresh and radiant, never betraying the least trace of any weariness or imperfection. And this care, in my opinion, can best be had by the daily use of Pond's Two Creams."

HUNDREDS of beautiful and distinguished women everywhere have found in these same two delicate, fragrant creams made by Pond's the perfect equipment for keeping their fragile skins just exquisite.

Before retiring, cleanse your skin deeply with Pond's Cold Cream, patting it lavishly over and letting it stay on several moments. Now with a soft cloth or tissue remove all the cream and the loosened dirt and dust which its pure oils have brought to the surface from the roots of your pores. Repeat the process. If your skin is dry, pat more cream on and leave it over night.

Several times by day, especially after you've returned from hours out of doors, cleanse your face, throat and the V of your neck with Pond's Cold Cream the same way—and finish with a dash of cold water or a rub with ice to close the pores.

After these daytime cleansings, smooth over your refreshed, invigorated skin ever so little of Pond's Vanishing Cream. Its soft protection against wind and dust and chapping cold makes it delightful to use just before going out. But what pleases you most of all is the even, exquisite tone it lends your skin. Flick on your powder and see with enchantment how evenly it lies, how natural is the glow it gives your skin, and how long it stays just so!

When you buy your own Pond's creams ask for the large-sized jar of the Cold Cream which lasts so well. Both creams come in two sizes of smaller jars and in tubes.

AMONG *other beautiful women who have praised these famous creams for the care of the skin are:*

HER MAJESTY, MARIE,
THE QUEEN OF ROUMANIA
THE LADY DIANA MANNERS
THE PRINCESSE MATCHABELLI
THE VICOMTESSE DE FRISE
MRS. NICHOLAS LONGWORTH
MRS. REGINALD C. VANDERBILT
MRS. GLORIA GOULD BISHOP
MRS. WILLIAM E. BORAH
MRS. MARSHALL FIELD, SR.

FREE OFFER: Mail coupon for free tubes of these Two famous Creams and directions for using them.

THE POND'S EXTRACT COMPANY, Dept. B,
143 Hudson Street, New York City.

Please send me free tubes of Pond's Cold and Vanishing Creams.

Name.....

Street.....

City..... State.....

Every skin needs these Two Creams used by the beautiful women of society

YES and NO

SAY IT WITH LETTERS

Have you a kick against the movies? Then dont suffer in silence. Write us a letter about it. Have you a favorite that you want to tell the world about? Then remember that it isn't fair to keep the good news to yourself. This department is devoted to your opinions and you are the boss of this page

ONE hears a lot about the Gilbert-Colman rivalry these days. Is the Valentino-Novarro question entirely forgotten, or is it "discussed to death?" May I tell you about its progress from the beginning to the present time in England, in the following:

"CONTROVERSIAL CONCERT"

Chorus of Fans (With apologies to W. Shakespeare):
"Who is Rudy, what is he,
That all our girls commend him?"
Enter Rudy.—Song: "I'm the Sheik of Araby."
Short Interval
Chorus of all male stars except Rudy: "I'm Getting Tired of Playing Second Fiddle."
Rudy.—Song: "I Love Me."
Enter Ramon.—Chorus of Fans: "Whose Baby Are You."
Ramon.—Song: "Wait."
Short Interval (while Rudy is absent from screen).
Rudy.—Song: "Someone Else May Be There When I'm Gone."
Valentino Fans in Chorus: "Absence Makes the Heart Grow Fonder."
(They are interrupted and drowned by Novarro Fans singing: "Two Lovely Black Eyes.")
Rudy.—Song: "I'm Coming Back to You."
Novarro Fans.—Song: "He's Getting Better and Better Ev'ry Day."
All English Fans in Chorus: "The Land Where the Best Man Wins."
Short Interval
Enter Rudy as "Beaucaire."—Song: "Here We Are Again."
(*The film is shown.*)—Chorus of surprised fans: "I Wonder What's Become of Rudy."
Enter Ramon.—Chorus of Novarro and many erstwhile Valentino Fans (to Ramon): "Excelsior."
Rudy.—Song: "Good-bye for Ever."

MARY LYTTON.

A Credit to the Screen

PERHAPS many of us are familiar with the slogan "When Words Fail Send Her Flowers," which is used nationally by florists. I have thought of a similar slogan for the moving picture people. It is: "When Arguments Fail, Point to Florence Vidor." She is the embodiment of charm, refinement, dignity and the best-dressed actress on the screen today. Only recently I sat thru a tiresome picture, "Grounds for Divorce," just to watch Miss Vidor's acting and her various changes of costume. Had anyone else appeared in the rôle she portrayed, I would have left the theater in the middle of the picture. Many of our screen actresses would do well to study Miss Vidor's style of acting and sartorial effects instead of copying the atrocious styles Cecil B. De Mille originates. More power to Miss Florence Vidor—a credit to the moving picture industry!

GRACE O'DONNELL,
Cleveland, Ohio.

Praise from the West

THE Famous Players-Lasky Company were in Cheyenne, shooting scenes for the "Pony Express," during the time of the Frontier Days Celebration. I went to Cheyenne to attend the Frontier Days, and to see several of my pals who were in the bronco busting and roping contests. It was at Frontier Park that I met a number of members of the movie company; and I can truthfully say that I liked the motion picture people. Betty Compson, the star of the "Pony Express," is just as sweet and pretty in real life as she is in reel life; and Wallace Beery is a mighty fine fellow. He is a good mixer, and the cowboys sure did like him. There is nothing "high-hatting" about Wallace. He won a host of friends here in this Wyoming country. And did you ever have the pleasure of hearing Wallace play the piano? He is a splendid musician.

Motion Pictures—many are the dimes and dollars I have spent to see moton pictures. They cheer me and make the world a brighter place.

HELEN CROSSLEY.

YOUR opinions on subjects relating to the movies and their players may be worth actual money to you, if you can express them clearly in a snappy letter of one to three hundred words. A five-dollar prize is awarded for the best letter of the month, which will be printed at the head of this department. One dollar is paid for the excerpts printed from others. Write us an interesting letter, giving reasons for your likes and dislikes. Sign your full name and give your address. We will use initials only if requested.

Send to YES AND NO, 175 Duffield St., Brooklyn, N. Y.

For Team-Work

I WANT to express a few words about my idea of a good movie. I enjoy nothing better than seeing a popular team on the screen. I have in mind Monte Blue and Marie Prevost. When a movie actress and actor appear in more than one picture, it seems to me, that they understand one another to such an extent that it "shows up" on the screen. Their acting is so much more realistic, and in this way, the story being portrayed is so true to life that you are almost drawn into it. I have in mind "Kiss Me Again" in which this popular couple played. The little details were worked out very cleverly, which made this picture so entertaining that it was over all too quickly. This couple have appeared together in a number of pictures and each one is better. I think that if more producers were to try out this scheme it would work to advantage—in fact, I notice that it is being done already—but not to a great extent.

Anyway, I hope in the future, to see some more Conrad Nagel-Eleanor Boardman pictures, some more Aileen Pringle-John Gilbert pictures, and Norma Talmadge and Eugene O'Brien combinations.

I wish the MOTION PICTURE MAGAZINE the best of luck, and here's hoping that it continues to lead all other magazines on the market.

ELCY OBERDICK.

Likes and Dislikes

WHY does everybody like Gloria Swanson? For my part, I can see nothing to her—except commonness. I never go to see her pictures, except when I am with friends who wish to see her. After the performance, I always feel that my money could have been better spent.

A few other players that I could get along nicely without are: Pola Negri, Viola Dana, Bebe Daniels, Helene Chadwick, and the Novak girls.

As long as I have said so many disagreeable things, I will say a few pleasant ones now.

My ideal movie actor is Ramon Novarro, with John Gilbert running a close second. I adore both of them. I am going to see Ramon today in the "Midshipman." I can hardly wait.

The type of actresses I like are: Doris Kenyon, Norma Shearer, Mary Philbin, Mary Astor, Eleanor Boardman, and Jacqueline Logan. Why not more pictures of them?

(*Continued on page* 119)

Above All Things This Brings You Peace-of-Mind

under the most trying of hygienic handicaps

This new way solves women's oldest hygienic problem as it should be solved... by ending the uncertainty of makeshift ways and warranting immaculacy under ALL conditions.

By ELLEN J. BUCKLAND, *Graduate Nurse*

SHEEREST, gayest gowns; your filmiest, daintiest things—wear them without a moment's thought!

Social activities, meet them in confidence. Dance, dine, motor for hours . . . unhandicapped, without a doubt or fear.

Eight in every ten women in the better walks of life have adopted this new way. It ends the uncertainty of the old-time sanitary pad by providing protection which is absolute. It will make a great difference in your life.

These three factors changed the habits of millions

This new way is Kotex, the scientific sanitary pad. Nurses in war-time France first discovered it. It is made of the super-absorbent Cellucotton covered with specially processed, soft-finished gauze.

It absorbs and holds instantly sixteen times its own weight in moisture.

It is five times as absorbent as ordinary cotton pads.

Each Kotex pad deodorizes with a new secret disinfectant. Think of the amazing protection this feature alone gives.

There is no bother, no expense, of laundry. Simply discard Kotex as you would waste paper—without embarrassment.

You can get it anywhere, today

If you have not tried Kotex, please do. It will make a great difference in your viewpoint, in your peace-of-mind, and your health.

60% of many ills, according to many leading medical authorities, are traced to the use of unsafe and unsanitary makeshift methods.

Thus today, on eminent medical advice, millions are turning to this new way.

A fair test will convince you of its advantages beyond all question. No other method will ever satisfy.

Kotex comes in sanitary sealed packages of twelve, in two sizes: the Regular and Kotex-Super. At all better drug and department stores, everywhere.

Today begin the Kotex habit. Note the improvements, mental and physical, that it brings. Write today for "Personal Hygiene" booklet. Sample of Kotex mailed free on request.

You'll appreciate these 3 *factors*

(1) Utter protection—Kotex absorbs 16 times its own weight in moisture; 5 times that of the ordinary cotton pad, and it deodorizes, thus assuring double protection.

(2) No laundry. As easy to dispose of as a piece of tissue—thus ending the trying problem of disposal.

(3) Easy to buy anywhere.* Many stores keep them ready-wrapped in plain paper—simply help yourself, pay the clerk, that is all.

THE CELLUCOTTON PRODUCTS CO., 166 West Jackson Boulevard, Chicago, Ill.

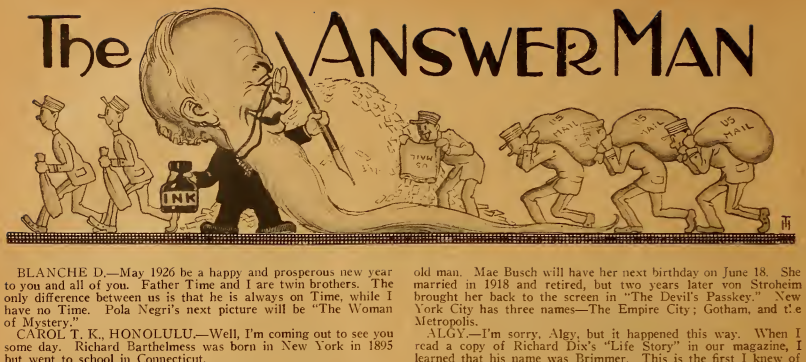
*Supplied also in personal service cabinets in women's rest-rooms by The West Disinfecting Co.

KOTEX

PROTECTS—DEODORIZES

Kotex Regular: 65c per dozen
Kotex-Super: 90c per dozen

The ANSWER MAN



BLANCHE D.—May 1926 be a happy and prosperous new year to you and all of you. Father Time and I are twin brothers. The only difference between us is that he is always on Time, while I have no Time. Pola Negri's next picture will be "The Woman of Mystery."

CAROL T. K., HONOLULU.—Well, I'm coming out to see you some day. Richard Barthelmess was born in New York in 1895 but went to school in Connecticut.

DOLLY V.—No, I do most of my talking on paper. I once made a speech at a banquet and when I sat down they said it was the best thing I ever did. Buster Collier, Jr., is with Famous Players-Lasky, and Ian Keith played in "Manhandled."

MYRA O. C.—Alice Calhoun has been loaned by Warner to star in "Hill Folks," a story of a Tennessee feud and moonshine. Lucille Ricksen died some time ago. They do say that Douglas Fairbanks, Jr., is engaged to Lois Moran. Lois made a big hit in "Stella Dallas" and young Doug handled a small part very nicely indeed.

PELL.—Hello there. That's right; if you work hard enough at anything, in the end you will find yourself on top, unless you are digging a well. Your letter was great.

DOUBTFUL DOTTIE.—So you think we bachelors dont know much about women. You're wrong; that's why we are bachelors. Norma Talmadge is playing in "Kiki," and Douglas Fairbanks, Jr., is nineteen. Priscilla Dean's first for Metropolitan will be "The Danger Girl."

APACHE.—So you can see right thru my whiskers. You must have good insight. Well, you are referring to Charles de Roche.

MADAME SANS-GENE, RIO.—Yes, pretty cold around hereabouts, yet many are cold but few are frozen. Address Gloria Swanson at 522 Fifth Avenue, New York City, New York.

EILEEN OF MT. VERNON.—Sure enough; you cant hold a good man down; look at Jonah. George Walsh is starring in "Smith of Cornell." Conrad Nagel and Claire Windsor are playing in Robert Z. Leonard's "Dance Madness." Betty Bronson is nineteen and Gloria Swanson twenty-eight.

RAH, RAH OF V. H. S.—Thanks, old man. Mae Busch will have her next birthday on June 18. She married in 1918 and retired, but two years later von Stroheim brought her back to the screen in "The Devil's Passkey." New York City has three names—The Empire City; Gotham, and the Metropolis.

ALGY.—I'm sorry, Algy, but it happened this way. When I read a copy of Richard Dix's "Life Story" in our magazine, I learned that his name was Brimmer. This is the first I knew of it, and I hope my readers will forgive me for saying that his only name was Dix.

FRED.—How's the weather in Alasky—freezing? So you met Lilyan Tashman and Rockcliffe Fellowes when they were in Alaska. Last July I wished I was there, too. Write me soon again.

A GIRL FROM PARIS.—*Il'ee, wee, Merci.* Bebe Daniels' birthday will be January 14 and she says it will be her twenty-fifth. She made her first appearance on the stage at the ripe old age of ten weeks, playing the baby in "Jane." Therefore, Bebe has been at it for a quarter of a century.

BENNY K. R.—Certainly I've kissed girls under the mistletoe, but I prefer to kiss them under the nose. No, Alberta Vaughn has never been on the stage. She played in "The Go-Getters," "The Telephone Girl" and in "The Adventures of Mazie." John Gilbert played in "Monte Cristo" a few years ago.

DISSATISFIED GENE.—Well, aren't we all? If we all were contented, what a funny world this would be. Allene Ray and her husband, Larry Wheeler, were in to see us the other day. She is looking more beautiful than ever. You know she won a beauty contest a few years ago right here in our place and there were 50,000 contestants. Why, the Yellow Sea derives its golden tints from the sediment brought to it by the Yellow River and several other streams rising near the desert areas in western China. The Atlantic Ocean suits me.

ROSARIO, P. I.—Adolphe Menjou is to star in the first original story Michael Arlen is writing for Famous Players, called "The Ace of Cads." I, too, think Alice Day very promising.

COUNTESS B.—And now Paris

(Continued on page 76)

HEAR YE, HEAR YE!

All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fourteen years and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, care of Motion Picture Magazine, *175 Duffield Street, Brooklyn, N. Y.*

All's peaceful in the Chaplin family. Charlie and his wife are apparently on the best of terms. They attended a film opening in Los Angeles and both Charlie and Lita wore their prettiest smiles. Here they are with Rosemary and Marion Davies and Mrs. Elinor Glyn

We are style headquarters. From the designing rooms of New York and Paris come the new modes shown in our catalog. You pay nothing extra for style—but you get it, and quality besides, when your selection is made from the World's Largest Store. We guarantee a saving.

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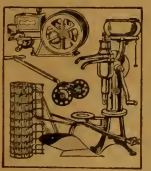

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35,000 *Bargains in this New Spring Book*

With this new catalog—"The Thrift Book of a Nation"—you have access to 35,000 bargains, the greatest store in the world!

So complete is this book that practically every need for the family, the home, the farm, and the shop can be supplied from its pages—at prices that insure big savings.

Millions buy from the World's Largest Store because they have found here the quality they prefer; have learned that 99 out of every 100 orders are actually shipped within 24 hours after they are received; have proven to their own satisfaction that they make real savings.

Thrift does not imply self denial. It only means buying right because if you pay less for the things you need, you can have more of the things you want. Our new catalog is ready. Your copy is waiting for you. Just fill in and mail the coupon.

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The Answer Man

(*Continued from page 74*)

wants to erect a monument to Eve. It was Eve, you know, who introduced fashions, but her first gown was a trifle more modified than those worn in the best society. Yes, indeed, I admire Rupert Brooke very much. I know he died at twenty-eight. So you like Leslie Fenton.

LAWRENCE GRAY FAN.—Well, privacy is the one cheapest thing today. Put one nickel in the telephone-booth slot and you're cut off from the world. Cant tell from your description. Clive Brook is playing opposite Mrs. Rudolph Valentino in "Do Clothes Make the Woman?"

KATHRYN B.—Charge it up to Experience. Experience is good if not bought too dear. Zasu Pitts was *Polly* in "The Great Divide." Yes, the great tenor, Enrico Caruso, played in two pictures, "The Splendid Romance" and "My Cousin," both made in 1918.

ELEANOR G.—Yes, indeed, I admire Dr. Frank Crane's work. I have seen him several times at the Algonquin Hotel in New York, where many writers and movie people congregate. Marie Prevost started her screen career in 1917 with Mack Sennett. Her birth date was November 8 and the year was somewhere around the last of the nineteenth century.

EGYPTIAN MOON.—Well, well, all the way from Cairo. I dont know how I can help you get into pictures when you are a Lady of the Nile. It's pretty difficult even when you are in Hollywood.

J. M.—I am now breaking in the pipe you sent me. You know a new pipe is never sweet until it gets old. I'm sure it's a good one. Thank you. Richard Dix was born on July 14. Right o!

A. V. C., CHILE.—You say a great many of the titles are changed when the pictures get to South America; that "Manhandled" was changed to "Toys of Pleasure," and "The Humming Bird" was changed to "The Wolves of Montmartre." Lew Cody is not a German. He was born in Waterville, Maine, but he went to high school in Berlin, New Hampshire—not Germany.

MARGE Y.—Yes, James Rennie is right. My assistant, Bill, answered that other question and he was right also. You see, Bill once had a billboard. Bill also had a board bill. The board bill bored Bill so that Bill sold the billboard to pay his board bill. So, after Bill sold his billboard to pay his board bill, the board bill no longer bored Bill, and he came here to bore my customers. Oh, no, my assistant doesn't get any pay, it's a pleasure for him to work with me. Conrad Nagel is six feet tall. Run in again some time.

J. T. C.—Now see here, you really dont want me to give you the addresses of one hundred players! Zounds and gadzooks, and all that sort of thing!

ROSIE.—Thanks for the picture. I liked your bob. William Farnum played the part of *Darnay* and also that of *Sidney Carton* in "A Tale of Two Cities." Tom Mix played in both of those other pictures.

DIMPLES.—Mrs. Rudolph Valentino is to make her first screen appearance in a society drama for F. B. O. And Pola Negri's real name is Apollonia Chalupez (I can write it but not pronounce!) and she was really born in Bromberg, Poland. Her first picture she wrote, directed and acted herself, using her own furniture, which she carted to a photographer's studio where the picture was made. Her next was as *Madame Dubarry* in "Passion," which made her famous.

MARY MACD.—Well, you see, it's like this. The word "o'a" means egg. Hence, when a bad actor has eggs thrown at him, he gets an ovation. You know Rin-Tin-Tin is under contract with Warner Brothers. I did not actually see him sign the contract, but, doggone it, he must have done it and I think that pup could do anything except bad acting which some of his human support are often guilty of. Mrs. Tom Mix is Victoria Forde.

ENGLISH FAN.—That was a very nice letter you sent me. Milton Sills and Pauline Frederick played in "Eyes of Youth." Gloria Swanson's next is tentatively titled "Tamed" and is from the original story by Fannie Hurst. Of course, I'm famous. I was mentioned in one of the important books that just came out, the city directory. Of course I'm not as famous as Fannie Hurst. I'm not married.

MRS. N. R.—So you dont agree with Tamar Lane when he says "The public swallows everything." Perhaps Tamar is right, and that accounts for all this indigestion. Eric von Stroheim is directing for Famous Players now.

THE DAGO, ITALY.—How's everything in Little Italy? Yes, it is true that Gloria Swanson has been married three times. You know how to make a little money go a long way? Buy spaghetti and eat it lengthwise.

PETE Z.—Sorry, old top, but I cant help you get into pictures. That's one thing I dont! Dorothy Seastrom is under contract with First National, but she recently had a nervous breakdown and has left pictures for the next six months. Run in again some time.

CUE P.—So you think I get more letters than many a college boy. Rah! Rah! Rah! That's no fib. That was Aileen Pringle in "The Reason Why." Well, you must come to New York if for no other reason than to see the Statue of Liberty herself. She weighs 225 tons, and her index finger alone is eight feet long. She's just the one girl I know who doesn't want to reduce.

TYKE.—Yes, I was always a bachelor, but there's one consolation—I never had a mother-in-law. Lots of men never think they are going to marry the whole family when they fall in love with a girl. Yes, the critics were practically unanimous in handing it to Little Mary for her fine work in "Little Annie Rooney," a twelve-year-old part.

I AM WELL.—So am I, thank you. May McAvoy is twenty-four and her birthday was September 8. Her eyes are the color of a cloudless California sky, with hair to match—not blue, but light brown.

GRACE DE W.—Sorry you fear you will be fired. Why not take out some fire insurance? Milton Sills will be forty-four years young on January 12, and his first starring picture was Fox's "The Honor System" in 1917. You know he was married to Gladys Wynne, but they are divorced. They have one daughter, Dorothy.

ALI BABA.—Yes, I still thrive on buttermilk. I cook my own breakfast on an oil-stove in my hall-room, so I dont share your troubles dining in quick eat-shops. You want Ramon Novarro on the cover, too. Be patient! Don't know about his relatives.

BLANCHE S.—You say that I should have been a professor instead of an Answer Man. I'm very happy being just an Answer Man. Glad to hear your father's comment, but men always imagine, quite erroneously, that daughters will grow up to be exactly like their mothers. Allene Ray was married to Larry Wheeler on July 20, 1925. Helen Lee Worthing is playing the lead with George Walsh in "The Count of Luxemborg."

Yes, it is really a dog—one of the smallest in the world. Norma Shearer calls it her "pup sundae." The pup is so small that Norma bought him a cigar box for a kennel

KINER OF SMOKY CITY.—Is life worth living? Well, it depends on the liver. So you liked Nazimova in "My Son." She was born on May 2, 1881, in Crimea, Russia. Just address her at Box 157, Hollywood, California. You know that she played in "Revelation" some years ago. Yes, and many thanks.

TEXAS BLUE BELLE.—Thanks for the picture. It looks just like you. Yes, I agree with you, woman is a delusion and a snare, but men will hug a delusion and they love to be snared. Yes, six feet for Richard Dix and 185 pounds; brown hair and eyes, you know. Just wait till you see him in "The Vanishing American"! Great! Warner Baxter is five feet eleven inches and he made his first hit playing opposite Ethel Clayton in "Her Own Money." He is married to Winifred Bryson. Norma Shearer is about twenty-four, and Bebe Daniels playing in "Polly of the Ballet."

KATY-DID.—But did she? So you like my new picture at the top of the page. You like the forehead, it is so high-brow. Ouch! Marion Nixon and Virginia Lee Corbin are playing the leads with Raymond Griffith in "Hands Up."

(*Continued on page 107*)

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—that removes it safely
—that removes *all* dirt with it

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The Box-Office Speaks—

TWO new specials, "The Big Parade" and "Stella Dallas," have just opened in New York City with sensational critical acclaim. Both of these pictures seem destined to cause a sensation at the box-offices of the country. There is an *if* attached to each. "The Big Parade" is a war story, which may mitigate against its universal popularity. "Stella Dallas" is a highly emotional sob story, and the audiences of America at large may not want to weep. All of which remains to be seen.

"The Big Parade" is a smashing hit at the Astor Theater, New York, selling out at each performance, as this article goes to press. The first six performances brought $9,500 to the box-office.

"The Big Parade" had a sensational opening at Grauman's Egyptian in Los Angeles, starting off apparently to break the house records of "The Covered Wagon." However, matinée business did not hold up and the production is running around $21,000 a week.

"Stella Dallas" is doing smashing business at the Apollo Theater in New York, running well over $15,000 on the first week.

"THE MERRY WIDOW" is still running at the Embassy Theater in New York, as this is being written, holding over $9,000 a week. The four weeks' run of "The Merry Widow" at the Roosevelt in Chicago developed the most consistent feature business of the year. "The Merry Widow" did $23,000 in its last week there. Reports from other parts of the country indicate a national hit for "The Merry Widow." At Loew's Stillman in Cleveland it held over for three weeks. "The Merry Widow" ran five weeks at the St. Francis in San Francisco.

Rudolph Valentino's "The Eagle" is being better received than his last two productions. At the Strand in New York, "The Eagle" drew $86,000 in two weeks. At the Stanley in Philadelphia it ran up to $27,000 for one week. It did exceptional business at Loew's State in Los Angeles, touching $30,000 for a single week.

D. W. GRIFFITH'S "That Royle Girl," its exteriors largely filmed in Chicago, had its première at the Chicago Theater in that city. It smashed a record or two, doing $44,500 on the week.

The Six Best Sellers:

The Freshman
Don Q
The Pony Express
The Gold Rush
The Phantom of the Opera
The Thundering Herd

The most popular of the older pictures:

The Ten Commandments
The Iron Horse
Abraham Lincoln
The Sea Hawk

Mary Pickford's "Little Annie Rooney" is doing very well everywhere, altho it is not an old-fashioned Pickford knock-out.

"The Freshman," Harold Lloyd's latest, goes on leading the field. It has played ten weeks in New York, doing $350,000 for that period. "The Freshman" concluded its New York run at the Colony. It ran five weeks at the Stanton in Philadelphia. It did $28,000 in two weeks at the New Theater in Baltimore.

"The Vanishing American" has been rather disappointing in its run at the New York Criterion. As this goes to press, the picture is doing $7,300 on the week, which is $2,000 under capacity. But it is held for a long run.

IT is too early to get a definite line on Gloria Swanson's new picture, "Stage Struck." It did $33,000 at McVicker's in Chicago and $30,000 in its first New York week, at the Rivoli Theater.

"The Dark Angel" is doing very well about America. Colleen Moore's "We Moderns" started off nicely, at Loew's State in Los Angeles, to $23,000 on the week. This indicated a fairly good reception for Miss Moore's newest film. Corinne Griffith's "Classified" is going better than this star's recent pictures. It touched $46,650 on its week at the New York Strand.

Among the heavy runners-up for the six best selling photoplays of the month are "North of 36," Richard Barthelmess' "Shore Leave," Ramon Novarro's "The Midshipman," Colleen Moore's "Sally" and Reginald Denny's "California Straight Ahead."

OF the new pictures in New York, Elinor Glyn's story, "The Only Thing," made over $54,000 at the Capitol Theater. Mrs. Glyn's name was credited with the drawing power, altho it was a gala week in New York with extra price performances and a large number of visitors in the city, many of whom visit the de luxe playhouse as part of their sightseeing rounds.

Thomas Meighan's picture, "Irish Luck," played to over $26,000 at the Rivoli in New York, which is not sensational business for a star of Meighan's salary. Richard Barthelmess in "The Beautiful City" pulled over $36,000 to the Strand, altho the picture is well below the Barthelmess attractions.

$10.00 for the best title to this picture!

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Will your skin stand the close inspection of your escort's eyes? Will your powder be so perfectly matched to the tone of your skin that it will not look like powder—but your own complexion?

By MADAME JEANNETTE

Widely known cosmetician, retained by The Pompeian Laboratories as a consultant to give authentic advice regarding the care of the skin and the proper use of beauty preparations.

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All smart women strive for a natural complexion, but all do not achieve it. Not all women have found a powder that really matches their skin—a powder that reveals their natural coloring. These women thank me for telling them about Pompeian Beauty Powder. Complexions are not composed of single colors, but a blend of different colors. So it is only natural that powder to match your complexion must also be a blend.

Pompeian Beauty Powder is scientifically blended from different colors. Whatever the tone of your complexion, some one shade of this powder matches it perfectly.

Choose the correct shade for your complexion from the shade chart. In case of doubt about the shade you require, write a description of your skin, hair and eyes to me for special advice.

SHADE CHART for selecting your shade of Pompeian Beauty Powder

Medium Skin: The average American skin tone is Medium, neither decidedly light nor definitely olive. This skin should use the *Naturelle* shade.

Olive Skin: Women with this type of skin are apt to have dark hair and eyes. This skin should use the *Rachel* shade to match its rich tones.

Pink Skin: This is the youthful, rose-tinted skin (not the florid skin) and should use *Flesh* shade.

White Skin: This skin is unusual, but if you have it you should use *White* powder in the daytime.

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Specialiste en Beauté

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The Picture Parade

(*Continued from page 49*)

been freshened up with gay wit and caprice. You accept it as romantically touching without being convinced that it is real. This earns a high mark for Monta Bell, the director, doesn't it?

The film has its faults, but you cant call it a ham romance. Not by a long shot. Bell gives it a Lubitsch touch. There is plenty of evidence that it has been treated by suggestion. There is also a plentiful sprinkling of laughs which balance the wistful moments.

The supporting players are well cast, too. Bessie Love makes a quaint and charming heroine and performs the Charleston like a born stepper, while Greta Nissen looks like a real actress for the first time, besides wearing some dazzling clothes.—*Paramount.*

Lights of Old Broadway—Comedy-Drama

Marion Davies has appreciated where her talent lies by turning again to a comedy characterization for expression. The new picture has excellent possibilities, but the director has strained the situations and emphasized the Irish angle too strongly. He makes it a great night for the Irish when the Orangemen and the brick-tossers stage their Donnybrook Fair on Fourteenth Street—in a day when the street was lighted by gas.

Marion plays a dual rôle, but so far as advancing the plot is concerned the figure of *Ann* might just as well have been left out of it. *Ann* and her sister *Fely* are orphans who are adopted by families widely separated in the social scheme of things. It is as *Fely* that Marion shines as a comédienne. *Ann* lives on Washington Square—*Fely* lives in a shanty among the goats and rocks of upper Fifth Avenue.

The picture is "Little Old New York" advanced fifty years—without the color and movement—the romance and atmosphere of that earlier opus. True, there are some historical details—such as the playing up of Tony Pastor and his theater, the introduction of Thomas A. Edison, whose achievements with electricity eliminated the gaslights, Teddy Roosevelt as a youngster, and Weber and Fields as a youthful song-and-dance team, but somehow it lacks personality.—Metro-Goldwyn.

Compromise—Domestic Drama

You cant expect to find anything extraordinary in plot or treatment from an Irene Rich picture—not while they keep her in domestic turmoil. Ever since she reached stardom she has been the victim of conventional stories of wives in distress.

"Compromise" is better than the last few pictures in which this competent actress has appeared. Once more she weeps and suffers while her erring husband is vamped by her flapper half-sister.

The picture doesn't leave its conventional rut except on two occasions. Then it strikes a dramatic gong in the climaxes. In one of them the outraged wife resorts to the old-fashioned custom of wielding a horsewhip on the sinners, while in the other a symbolic touch is effected when a sudden cyclone appears to strike terror and contrition in the hearts of the wicked. The deluge, with all its religious moralizing, brings order out of chaos.

Miss Rich does very well in a part which has become very familiar, and, possibly, very boresome, to her, while Clive Brook, as the erring hubby, Pauline Garon, as the heartless vamp, and Louise Fazenda, as a servant, supplying the table and the comedy relief, contribute satisfactory support.—*Warner Brothers.*

Go West—Comedy-Satire

Buster Keaton comes out in bovine society here—in a picture which is a satire on the cactus country melodramas. It is not so wildly hilarious as "The Navi-

(*Continued on page 89*)

Before Tommy, Gloria and Lila Were Stars

When Cecil B. De Mille filmed "Male and Female," Gloria Swanson had long hair. Thomas Meighan looked slimmer than he does in these days. And Lila Lee was just a child with long black braids

Unrivalled Entertainment Coming Under the DeMille Banner!

Thrills . . . Mystery . . .

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The Redskin's Woman

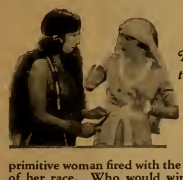
A pale-face "moonbeam" girl, or a lovely dark-skinned maiden of his own race—which was the wife for him? Had the white man's college and the white man's ways changed his Indian heart?

"BRAVEHEART" with ROD LAROCQUE, is a rare type of picture, a strong story teeming with elemental emotion—ambition, rivalry, passion and heroism of the noblest sort. Don't miss it!

"CORNERED"

Behind the lines were even stranger risks than in the trenches—constant danger from the deep deviltry of spies.

And the cleverest spy of them all was—a woman! But even she took one risk too many, and found herself face to face with her worst enemy, trapped like a rat! What next? See the thrilling answer in "Three Faces East."



Both Wanted the Same Man

One was a clever confidence lady—slim, silken, fascinating; the other a primitive woman fired with the strong passions of her race. Who would win the man they both loved?

Don't fail to see Leatrice Joy in "The Wedding Song."

ROD LAROCQUE in "BRAVEHEART"

An Alan Hale Production

Presented by Cecil B. DeMille

With Lillian Rich, Robert Edeson, Tyrone Power and Jean Acker

Adapted by Mary O'Hara from the play "STRONGHEART" by William C. Demille

CECIL B. DEMILLE'S Production "The Road to Yesterday"

Adapted by Jeannie Macpherson and Beulah Marie Dix

From the play by Beulah Marie Dix and E. G. Sutherland, with Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye.

"SILENCE"

A Rupert Julian Production

Presented by Cecil B. DeMille

Adapted by Beulah Marie Dix from the Broadway hit by Max Marcin, with H. B. Warner

"THREE FACES EAST"

A Rupert Julian Production

With Jetta Goudal, Robert Ames, Henry Walthall and Clive Brook.

Adapted by C. Gardner Sullivan and Monte Katterjohn from the play by Anthony Paul Kelly

LEATRICE JOY in "The Wedding Song"

With Robert Ames

An Alan Hale Production

Presented by Cecil B. DeMille

Adapted by Charles Whitaker and Douglas Doty from the novel by Ethel Watts Mumford

CECIL B. DEMILLE'S Production "The Volga Boatman"

Adapted by Lenore Coffee from the story by Konrad Bercovici

With William Boyd, Elinor Fair, Victor Varconi, Julia Faye, Theodore Kosloff and Robert Edeson

Personally directed by Cecil B. DeMille

A Deafening Crash, and Then—

—back through the ages. The fashionable young crowd with their modern love problems found themselves in a curiously different setting, where jealousy, intrigue and romance followed them with remarkable results.

An extraordinarily colorful picture, rich in modern and medieval background. Splendidly dramatic throughout, "The Road to Yesterday." Ask your theatre man for it.

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It was his wedding night. Suddenly, out of the darkness into the bright lights of the marriage party, stumbled this bruised flower from the streets. It was a terrible moment in his life.

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—The primitive battle of two strong men
—Young love that fights against tremendous obstacles.

And when you get all these thrills in one magnificent picture, you get entertainment that can't be beaten. Every minute of "STEEL PREFERRED" is breathlessly absorbing.

A stirring drama adapted by Elliott J. Clawson, from The Saturday Evening Post stories, "The Adventures of Wally Gay", by Hershel S. Hall. With Vera Reynolds, William Boyd, Charlie Murray, Ben Turpin and a fine cast.

LOLA was a woman of the circus, yet so lovely, so irresistible, that three men loved her madly, each in his own way—one with the ardor of youth, one with the deep tenderness of maturity and one with the wild jealousy of a passionate nature. Somebody must lose—who?

A story of strange circus people, of high society, of a gay millionaire whose days were numbered. A whirlwind of tense and fascinating situations in ultra-fashionable settings, in a second rate hotel, in a gambling dive in Tangiers. A truly remarkable picture!

A FRANCES MARION PRODUCTION—Directed by George Melford. From the novel by William J. Locke. With Eugene O'Brien, Lillian Rich, Edmund Burns and Henry B. Walthall.

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The HAND that holds all eyes

You see them now and then—those exquisite hands that hold you entranced with their sheer loveliness—hands that speak so eloquently of breeding and refinement!

They're all too few, those well groomed hands to which every cultured woman should aspire. And yet how easy to attain if one takes the Glazo way to lovely nails!

A second's application with the dainty Glazo brush, a moment's drying—and *behold!* your nails are glowing with the shell-pink lustre that Fashion and good taste demand! There's no waste of time, no tedious buffing, no ridging or peeling of nails—and your manicure lasts a week.

Separate Remover for Perfect Results

Glazo—the original Liquid Polish—comes *complete* with separate remover, which prevents waste and insures better results.

Stop at your favorite toilet goods counter today and get the Glazo package. It will mean lovely nails always, with the minimum of exertion and expense. 50c at all counters.

The Glazo Company, 23 Blair Ave., Cincinnati, Ohio.

GLAZO

Nails Stay Polished Longer—No Buffing Necessary

Try GLAZO Cuticle Massage Cream

It shapes the cuticle and keeps it even and healthy

"I've Had a Hard Life"

(*Continued from page 54*)

WHEN Mr. Francis was a small boy in an English school, he and his special chum decided that when they were grown they would travel to America and fight the Indians. They read J. Fenimore Cooper and pictured this country as a vast wilderness full of savages. Their "poetry books" were scrawled over with sketches of bowie knives and tomahawks, and they practised war-whoops out of classes.

His father was a prominent lawyer, whose dearest wish was that his sons should follow him. He educated them with the law as their goal, but neither of them ever passed the bar examinations.

"I tried to get into the army. The army, to the English youth, has the glamour of danger and distance and pageantry. I couldn't pass my examinations, tho—probably because I was so busy dreaming of glory! But later on, I managed to get into the Royal Horse Artillery and spent three years in India.

"From the army I went on the stage and was three years with the Kendalls in England. I toured South Africa in musical comedy and played in many queer ports, feasting in some, and going hungry in others, and learning about my fellowmen in them all."

The pipe comes out and so does the smile with which countless thousands are familiar, when "first love" is mentioned. Mr. Francis' eyes twinkle at Mrs. Francis across the hearth. Their honeymoon has not been as long as a president's term in office, but they seem to fit one another's personalities like two parts of the same puzzle. She displays proper interest now.

"I WAS sixteen years old, when first I fell in love. She was the daughter of the man who kept the donkeys at the seaside where I was spending my holidays. A pretty little thing, she was. I still think she must have been quite a girl!"

"No doubt," contributes Mrs. Francis.

"It was a regular flare. We used to go out for rides with the donkeys and come home by moonlight by the sad sea waves and all that sort of thing. I spent my pocket money on her, I believe. Whatever became of her, I wonder?"

The two at the friendly hearth laughed together as they recalled their own meeting—ships passing in the night.

Alec and the first Mrs. Francis were at the Allied Bazaar in New York where he was helping entertain. The country was at war. At one booth, the present Mrs. Francis, then Mrs. Elphinstone Maitland, widow of the celebrated son of General Maitland, was exhibiting pedigreed dogs for the cause.

The two met, very casually and very briefly.

Years passed. The first Mrs. Francis died and Alec Francis' keen, humorous face began to be flashed more and more often upon the silver sheet. Not only Hollywood Boulevard, along which he takes his evening stroll, but most of the boulevards and main streets and county roads of the world knew him well.

MRS. MAITLAND'S doctor recommended California. Mrs. Elinor Glyn, her great friend, welcomed her and took her on a tour of the studios. Alec Francis, coming off the set after a trying scene, was introduced.

"Why, you're the dog woman!" he cried. After four years, her face was as well-remembered as tho he had met her the day before!

It is easy to understand why Mrs. Francis' face was unforgetable. She looks the "personage" that she is. As the wife of a political light of his day, she attended brilliant dinners during which empires rose or fell between the soup and the savoury.

REAL life sometimes becomes the dream, and the life he is living on the screen, the reality, Mr. Francis admits.

"It was so in 'Beau Brummel.' Barrymore and I forgot that the thing wasn't real and were both so affected by the scene in Calais where he sends me away that we felt it had really happened. I was actually heart-broken. And when he died, I suffered as much as tho that death were not an illusion.

"The worst picture I ever was called upon to play in was 'Capital Punishment.' From the standpoint of suffering, I mean. I was a priest who led the criminals to execution. I couldn't sleep at night for thinking of it.

"I have played so many priests and ministers that I shouldn't be surprised if one day when I look in the mirror of my make-up box I'll find that a halo has grown up around my head.

"This last picture—'Three Bad Men'—I'm a preacher again. Not a nice, white-collared, correct churchman, but a poor, half-witted old soul. It's a part I loved.

"We went up into the desert to make the chief scenes. Oh, such a dry desert! They carried water to us in kegs. And then, before we had finished the pick-up shots (tho the rest was all recorded in the black boxes), the heavens opened and Noah's rainstorm seemed like an April shower compared to ours! When Jupiter Pluvius relented, that desert wasn't recognizable. It was one enormous mud-puddle!

"Wherever I go, I take my little old teakettle. It went with me into the desert and how it was appreciated! We were up there a few weeks only and we used up pounds and pounds of tea!"

The Alice Terry I Know

(*Continued from page 58*)

HOW she used to hand out daily doses of her screen philosophy! "Take your work seriously. Always remember that screen success can never be achieved except thru the mixture of work and the pleasure of working." This was her basic precept.

"Read constantly and as you read, picture yourself playing the part of every outstanding character. Concentrate on yourself. Learn your type, your possibilities and your limitations. Take a complete inventory of your stock in trade, so that when a call comes for certain material you will know whether or not you can deliver the goods."

These are just a few of Alice's words of wisdom; but they are fundamental in their importance and to me they were guide-posts.

Most of all, I believe I appreciate Alice Terry because she accepted me on faith at a time when I most needed her interest. She knew nothing about me and she asked nothing. Naturally, I have tried always since those first Hollywood days never to take advantage of the prestige her companionship gave me.

The WOMAN *who works* Youth Miracles *on society's most famous faces*

BY discovering the 3 telltale places where age first shows on a woman's face, and then correcting them by scientific treatments and exclusive preparations, Dorothy Gray became one of the world's most famous beauty specialists. *What she does and how.*

DOROTHY GRAY

Coming to New York ten years ago, the daughter of a noted doctor and scientist, Dorothy Gray by the application of a new method of scientific strengthening of the facial muscles, resulting in the *keeping* or bringing back of youth, soon became one of the most famous beauty specialists in the world, numbering among her clientele scores of the greatest names in the international social register. Known as "the Beauty Sculptor," her hands were recently insured for $100,000.

67% of all women past 25 and 90% past 35 reveal one or more of these conditions

THERE are three places—weak places—on a woman's face which unerringly reveal one's years. Correcting them makes a difference that is almost unbelievable.

By developing a unique treatment and scientific preparations erasing them, Dorothy Gray became beauty mentor to scores of the most important women, socially and financially, both in Europe and America. Scarcely an important name in the international social register but has yielded to her amazing ministrations.

67% of all women past 25, according to experts, show one or more of these three facial conditions. Almost 90% of women past 35 reveal them. Ordinary beauty methods have failed in correcting them. That is why the battle against age, regardless of precautions taken, has largely been a losing one.

Now by the perfection of new and radically different treatments and preparations, it's been proved, *virtually beyond question*, that those conditions are responsive to correction.

In proof of it experts now point out that those percentages *do not apply to the wealthier women except in a small degree.* It is shown that while almost 95% of the ultra-wealthy women of America look years *younger* than they are, the average woman past 25, in ordinary walks of life, looks from 5 to 10 years *older* than she is.

Why? It isn't worry, household cares, motherhood, but lack of scientific youth protection. Correct means have mostly been denied them.

What the Dorothy Gray Treatments Are

Their objective is strengthening certain facial muscles which, by weakening, result in flabbiness, in lines and wrinkles. Thin and withered faces can be made plump—sallow skins can be made white—the actual color of youth can be restored—lines and crow's-feet around the eyes can be erased—double chins can be reduced . . . *absolutely*—drooping throat muscles can be overcome.

The Dorothy Gray methods banish them, results in most cases being almost beyond belief. Today, looking one's age is a folly; looking older than one's years, a crime against one's self.

The 3 Telltale Places Which Reveal A Woman's Age. Correct Them And You Take Years Away

A Double Chin

The chief agent in treatment is Dorothy Gray's Tissue Cream. For best results use a Dorothy Gray Patter.

Lines at Eyes and Mouth

In this treatment Dorothy Gray's Muscle Oil smooths out lines and wrinkles.

Thin face with flabby muscles under the chin

Dorothy Gray's Special Skin Food nourishes and rounds out thin faces.

Dorothy Gray's preparations with complete directions for treatments can be obtained at the leading department stores and quality drug stores throughout the country.

Send Coupon for Personal Advice—FREE

Dorothy Gray preparations are now on sale at the toilet goods counters of the better department stores and at quality drug stores, under very definite and easily followed instructions.

Note the coupon below. Check and fill it out carefully. Then mail it.

Exact and detailed instructions for individual treatment will be sent you without charge.

Each skin requires a certain treatment. That is why no general directions are given here. Once your condition is understood and the method of correction suggested by Miss Gray, you can follow it at home as satisfactorily as in Miss Gray's own establishment.

DOROTHY GRAY 8
753 Fifth Avenue
New York, N. Y.
Please tell me how
☐ to treat a double chin and flabby throat.
☐ to round out a thin face and strengthen muscles under chin.
☐ to erase wrinkles and crow's-feet.

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Street.....
City..... State .....

The Beauty Touch of the Orient

An alluring, seductive charm of infatuating mystic depth, bewitching and enamoring all those who behold it. It is just this entrancing touch that

GOURAUD'S ORIENTAL CREAM

renders to your skin and complexion. An appearance of glowing, fascinating loveliness, bringing you the joy of a new, dominating beauty. Made in White, Flesh and Rachel.

Gouraud's Oriental Cream is astringent and antiseptic, proving invaluable in cases of flabbiness, undue redness, wrinkles, blemishes and excessive oiliness.

Send 10c. for Trial Size

Ferd. T. Hopkins & Son, New York City

A Sure Way To End Dandruff

There is one sure way that never fails to remove dandruff completely, and that is to dissolve it. Then you destroy it entirely. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly and your hair will be lustrous, glossy, silky and soft, and look and feel a hundred times better.

You can get Liquid Arvon at any drug store, and a four ounce bottle is all you will need. This simple remedy has never been known to fail.

What the Stars Are Doing

And where you may write to them

Conducted by Gertrude Driscoll

Adorée, Renée—playing in *The Mocking Bird*—Metro-Goldwyn Studios, Culver City, Cal.

Agnew, Robert—playing in *Wild Oats Lane*—Marshall Neilan Studios, 1845 Glendale Blvd., Hollywood, Cal.

Allison, May—playing in *Men of Steel*—First National Studios, 807 E. 175th St., New York City.

Arthur, George K.—playing in *Beverly of Graustark*—Metro-Goldwyn Studios, Culver City, Cal.

Astor, Mary—playing in *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Banky, Vilma—completed *The Eagle*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Barrymore, John—playing in *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Barthelmess, Richard—playing in *The Kid from Montana*—Inspiration Pictures, 565 Fifth Ave., New York City.

Baxter, Warner—playing in *Aloma of the South Seas*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Beery, Noah—playing in *The Enchanted Hill*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Wallace—playing in *Behind the Front*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Bennett, Belle—playing in *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City.

Bennett, Constance—completed *Sally, Irene and Mary*—Metro-Goldwyn Studios, Culver City, Cal.

Blue, Monte—playing in *Father Winner's Husbands*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Brian, Mary—playing in *Behind the Front*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Bronson, Betty—completed *A Kiss for Cinderella*—Famous Players Studios, 1520 Vine st., Hollywood, Cal.

Brook, Clive—playing in *Do Clothes Make the Woman?*—Tec Art Studios, 318 E. 48th St., New York City.

Busch, Mae—completed *Time, the Comedian*—Metro-Goldwyn Studios, Culver City, Cal.

Carey, Harry—playing in *Driftin' Thru*—Producers Distributing Corp., 469 Fifth Ave., New York City.

Chaney, Lon—playing in *The Mocking Bird*—Metro-Goldwyn Studios, Culver City, Cal.

Chaplin, Charles—playing in *The Gold Rush*—1412 La Brae Ave., Los Angeles, Cal.

Chaplin, Sydney—playing in *Nighty Night Nurse*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Cody, Lew—completed *Free Lips*—Metro-Goldwyn Studios, Culver City, Cal.

Collier, William, Jr.—playing in *The Golden Sin*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Coleman, Ronald—playing in *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Cortez, Ricardo—playing in *The Torrent*—Metro-Goldwyn Studios, Culver City, Cal.

Dana, Viola—playing in *Wild Oats Lane*—Marshall Neilan Studios, 1845 Glendale Blvd., Hollywood, Cal.

Daniels, Bebe—playing in *Miss Brewster's Millions*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Davies, Marion—playing in *Beverly of Graustark*—Metro-Goldwyn Studios, Culver City, Cal.

Dempster, Carol—playing in *The Sorrows of Satan*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Denny, Reginald—playing in *Skinner's Dress Suit*—Universal Studios, Universal City, Cal.

Devore, Dorothy—playing in *The Man Upstairs*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Dix, Richard—completed *Womanhandled*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Dove, Billie—playing in *The Black Pirate*—Pickford-Fairbanks Studios, Hollywood, Cal.

Dresser, Louise—completed *The Eagle*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Erol, Leon—playing in *The Lunatic at Large*—First National Prod., 807 E. 175th St., New York City.

Fairbanks, Douglas—playing in *The Black Pirate*—Pickford-Fairbanks Studios, Hollywood, Cal.

Fairbanks, Douglas, Jr.—completed *Stella Dallas*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Fazenda, Louise—playing in *The Bat*—United Artists, 729 Seventh Ave., New York City.

Fields, W. C.—completed *That Royle Girl*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Ford, Harrison—completed *That Royle Girl*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Gibson, Hoot—playing in *Chip of the Flying U*—Universal Studios, Universal City, Cal.

Gilbert, John—playing in *Bardelys the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Gish, Dorothy—playing in *Nell Gwyn*—a Herbert Wilcox Prod., London, England.

Gish, Lillian—playing in *The Scarlet Letter*—Metro-Goldwyn Studios, Culver City, Cal.

Goudal, Jetta—playing in *The Volga Boatman*—Cecil DeMille Prod., Culver City, Cal.

Gray, Gilda—playing in *Aloma of the South Seas*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Griffith, Corinne—playing in *Mlle. Modiste*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Griffith, Raymond—playing in *Hands Up*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hamilton, Neil—playing in *The Splendid Crime*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hart, William S.—completed *Tumbleweeds*—United Artists, 729 Seventh Ave., New York City.

Hines, Johnny—playing in *The Brown Derby*—First National Prod., 807 E. 175th St., New York City.

Holt, Jack—playing in *The Enchanted Hill*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hughes, Lloyd—playing in *Irene*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Joy, Leatrice—playing in *Made for Love*—Cecil DeMille Prod., Culver City, Cal.

Joyce, Alice—playing in *Dancing Mothers*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Keaton, Buster—latest release, *Go West*—Metro-Goldwyn Studios, Culver City, Cal.

Kenyon, Doris—playing in *Men of Steel*—First National Prod., 807 E. 175th St., New York City.

Kirkwood, James—playing in *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City.

La Marr, Barbara—completed *The Girl from Montmartre*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Langdon, Harry—completed *There He Goes*—Mack Sennett Studios, 1712 Glendale Blvd., Hollywood, Cal.

La Plante, Laura—playing in *Skinner's Dress Suit*—Universal Studios, Universal City, Cal.

Lloyd, Harold—playing in *For Heaven's Sake*—6642 Santa Monica Blvd., Hollywood, Cal.

Louis, Willard—playing in *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Love, Bessie—completed *The Song and Dance Man*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Lowe, Edmund—playing in *The Palace of Pleasure*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Lyon, Ben—playing in *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City.

Lytell, Bert—playing in *The Golden Butterfly*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Mackaill, Dorothy—playing in *The Lunatic at Large*—First National Prod., 807 E. 175th St., New York City.

MacLean, Douglas—playing in *That's My Baby*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Mason, Shirley—latest release, *Lord Jim*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

McAvoy, May—playing in *The Chariot of the Gods*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Meighan, Thomas—latest release, *Irish Luck*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Menjou, Adolphe—playing in *I'll See You Tonight*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Miller, Patsy Ruth—playing in *Nighty Night Nurse*—Warner Bros. Studio, 5842 Sunset Blvd., Hollywood, Cal.

Mix, Tom—playing in *My Own Pal*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moore, Colleen—completed *Irene*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Moore, Matt—playing in *The First Year*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moore, Tom—completed *The Song and Dance Man*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Moreno, Antonio—playing in *Beverly of Graustark*—Metro-Goldwyn Studios, Culver City, Cal.

Murray, Mae—latest release, *The Masked Bride*—Metro-Goldwyn Studios, Culver City, Cal.

Nagel, Conrad—playing in *Dance Madness*—Metro-Goldwyn Studios, Culver City, Cal.

Naldi, Nita—latest release, *Clothes Make the Pirate*—First National Prod., 807 E. 175th St., New York City.

Negri, Pola—completed *A Woman of the World*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Nilsson, Anna Q.—playing in *Too Much Money*—First National Prod., 807 E. 175th St., New York City.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Nissen, Greta—playing in *The Torrent*—Metro-Goldwyn Studios, Culver City, Cal.
Novarro, Ramon—playing in *Ben Hur*—Metro-Goldwyn Studios, Culver City, Cal.

O'Brien, George—playing in *The Johnstown Flood*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.
O'Hara, George—playing in *The Coast Guard*—Pathe Exchange, 35 W. 45th St., New York City.

Philbin, Mary—playing in *A Savage in Silk*—Universal Studios, Universal City, Cal.
Pickford, Mary—playing in *Scraps*—Pickford-Fairbanks Studios, Hollywood, Cal.
Prevost, Marie—playing in *Other Women's Husbands*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Ralston, Esther—playing in *The American Venus*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
Ray, Charles—playing in *The Auction Block*—Metro-Goldwyn Studios, Culver City, Cal.
Rich, Irene—completed *Lady Windermere's Fan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Schildkraut—latest release, *The Road to Yesterday*—Cecil DeMille Studios, Culver City, Cal.
Shearer, Norma—playing in *The Light Eternal*—Metro-Goldwyn Studios, Culver City, Cal.
Sherman, Lowell—playing in *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City.
Stone, Lewis—playing in *Too Much Money*—Biograph Studios, 807 E. 175th St., New York City.
Swanson, Gloria—playing in *Untamed*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.
Sweet, Blanche—playing in *The Far Cry*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Talmadge, Constance—playing in *East of the Setting Sun*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Talmadge, Norma—playing in *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Tearle, Conway—playing in *Dancing Mothers*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.
Terry, Alice—completed *Mare Nostrum*—Metro-Goldwyn Studios, Culver City, Cal.
Torrence, Ernest—playing in *The Golden Sin*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Valentino, Rudolph—latest release, *The Eagle*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Vidor, Florence—playing in *Sea Horses*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.
Wilson, Lois—completed *Bluebeard's Seven Wives*—First National Prod., 807 E. 175th St., New York City.

One of Our Own Girls

(*Continued from page* 43)

win in the contest, it would have been worth the effort because of the experience gained by competing. So Mary's photograph was sent to New York to be judged with hundreds of other photographs in determining the most beautiful girl in the country.

SEVERAL weeks passed with no word from New York. The family were about reconciled to the fact that Mary would have to wait a few years to realize the ambitions they all had for her, when, one morning, while the family was gathered around the breakfast table, the postman arrived with a letter postmarked New York. It was an excited group that gathered around for the opening of the letter. And when the contents of it, which spelled success, was finally made known, laughter and tears were shared in equally. Mary was to go East for the final selections, and maybe a contract in the movies.

Once again the family savings were mustered for the purpose of getting to New York. And once again the anchor was pulled up, so that daughter could be given the opportunity to procure for herself the chance to fame and fortune. Mr. Langhanke quit another teaching job, while Mrs. Langhanke packed the few belongings they had managed to accumulate thru the lean years of Mary's early childhood. A new dress for Mary and railroad tickets for all of them were procured, and they were on their way. By the time they had reached New York what little money they had managed to get together was mostly gone. It was a

(*Continued on page* 99)

Don't be too busy to safeguard your skin

DINNERS, dances, theatres, shopping or the club—always some engagement for the popular woman in the busy life of today—hardly a moment left for herself. What a temptation to use some of the quick beauty treatments that promise such marvelous results!

But no skin can long remain beautiful unless it is kept absolutely clean and science has not yet been able to produce a lasting substitute for soap and water cleansing. Are you one of these women busy with countless social or household duties, yet anxious to preserve the freshness and beauty of your complexion? Then begin today the regular use of Resinol Soap and find your skin automatically cared for.

There are three excellent reasons why this soap has for nearly thirty years appealed to thousands of fastidious women and satisfied every need of the skin.

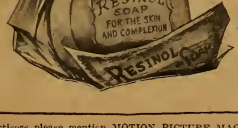
First, it is a decidedly pleasing toilet soap, giving a quantity of creamy, pore-searching lather that thoroughly cleanses the skin and invigorates it at the same time.

Then its ingredients are absolutely pure and wholesome. There is no trace of free alkali—that harsh, drying chemical which makes so many soaps injurious to the skin and hair.

But best of all it contains the soothing Resinol properties which give it that distinctive, refreshing fragrance and rich color, and cause it to keep the skin clear and velvety. It leaves nothing to be desired for a toilet soap.

If your complexion is now marred by blackheads, blotches, roughnesses, etc., apply Resinol and see how quickly it clears them away. This soothing, healing ointment has been successfully prescribed for years for skin disorders. Itching rashes, slight or serious, chafings, or the smart of a burn, cut or sore quickly respond to its first application. No home should be without it. All druggists sell Resinol Ointment and

Resinol Soap



Write today and ask us for a free trial of Resinol Soap and Ointment. Address Dept. A, Resinol, Baltimore, Marvland

"I'm making real money now"

"SEE that coupon? Remember the day you urged me to send it to Scranton? It was the best thing I ever did.

"Mr. Carter called me in to-day. Said he'd been watching my work for some time—ever since he learned I was studying with the International Correspondence Schools.

"Then he asked me if I thought I could take over Bill Stevens' job. I told him I was sure that I could—that I had had that goal in view ever since I started my I. C. S. course.

"I start to-morrow, Mary, at an increase of $60 a month. It's wonderful how spare-time study helps a man to get ahead."

FOR thirty-fouryears, the I. C. S. has been helping men to promotion, to earn more money, to get ahead in business and in life.

You, too, can have the position you want in the work you like best. Yes, you can.

All we ask is the chance to prove it. Without cost, without obligation, just mark and mail this coupon.

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Oldest and largest correspondence schools in the world

Without cost, please tell me how I can qualify for the position or in the subject *before* which I have marked an X:

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☐ Railroad Positions	☐ Structural Engineer
☐ Gas Engine Operating	☐ Chemistry ☐ Pharmacy
☐ Civil Engineer	☐ Automobile Work
☐ Surveying and Mapping	☐ Airplane Engines
☐ Metallurgy ☐ Mining	☐ Agriculture and Poultry
☐ Steam Engineering ☐ Radio	☐ Mathematics

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A Guide to Current Pictures

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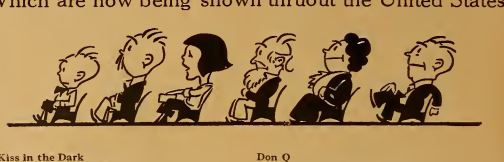

A Kiss in the Dark
Treated with fine sparkle by the scenarist, the director, the title writer and Adolphe Menjou. (Paramount)

A Regular Fellow
A typical Raymond Griffith, but it lacks the finish of his others and Mary Brian fails to hold her own. (Paramount)—E. V. B.

A Slave of Fashion
A comedy, impossible, but amusing and well done, with Norma Shearer, Lew Cody and Mary Carr. (Metro-Goldwyn)—E. V. B.

A Son of His Father
A thrilling Western with Warner Baxter and Bessie Love. Interesting but not "classy." (Paramount)—E. V. B.

Beautiful Gity, The
A thrilling melodrama of high entertainment value with Richard Barthelmess and Dorothy Gish 100 per cent. (First National)—E. V. B.

Beggar on Horseback
A charming fantasy, satire, or comedy of the stuff that dreams are made of. (Paramount)—E. V. B.

Beloved Brute, The
An exciting melodrama. Title-rôle colorfully played by Victor McLaglen. (Vitagraph)

Best People, The
Not so good as the stage play but a fairly good comedy in which Warner Baxter and Esther Ralston fail to shine with their usual lustre. (Paramount)—E. V. B.

Big Parade, The
Truly one of the great pictures of the screen. The Great War reproduced with remarkable fidelity. Sweeping and stirring in its scenes and acting. John Gilbert and Renée Adorée create marvelous performances. (Metro-Goldwyn).

Bobbed Hair
Marie Prevost and Kenneth Harlan in an exciting comedy-drama that should interest everybody. (Warner)—E. V. B.

California Straight Ahead
A romatic comedy suggestive of Wally Reid's auto yarns. Youth in conflict with the elders. Reginald Denny keeps it going at a good pace. (Universal)

Charley's Aunt
A side-splitting farce comedy of the old style, with Sydney Chaplin as the aunt. (Producers Distributing Corp.)—E. V. B.

Circle, The
A dry, stupid comedy with Alec B. Francis and George Fawcett trying to make the fun, and Eleanor Boardman and Creighton Hale lost in the shuffle. (Metro-Goldwyn)—E. V. B.

Clash of the Wolves, The
Rin-Tin-Tin again, but there is not enough of this marvelous dog and too much cheap comedy. (Warner)—E. V. B.

Classified
Corinne Griffith at her best in an interesting comedy. (First National)—E. V. B.

Coast of Folly, The
Gloria Swanson's latest in which she plays three rôles cleverly, but it will not add to her popularity. (Famous Players)—E. V. B.

Code of the West
Another from Zane Grey which gets away from the beaten track of western heroics. (Paramount)

Coming of Amos, The
Presents a pleasant romance which gives Rod La Rocque a chance to color a rôle with personality and appeal. Satisfactory. (Producers Distributing Corp.)

Compromise
A drama in which Irene Rich proves herself a great artist. Louise Fazenda a great comedian, and Pauline Garon a great flapper. Plenty of action and excitement thruout. (Warner)—E. V. B.

Crowded Hour, The
Bebe Daniels in an emotional war drama. (Paramount)—E. V. B.

Cyrano De Bergerac
A brilliant celluloid version of the famous romantic play, spectacular, colorful and finely acted by Pierre Magnier in the title-rôle. See it. (Atlas)

Dangerous Innocence
"Ann's an Idiot" shapes up pretty well in celluloid form. (Universal)

Dark Angel, The
Dont miss Vilma Banky and Ronald Colman, the great lovers, in this colorful war romance. (First National)—E. V. B.

Don Q
The ever-smiling Douglas Fairbanks with all his acrobatic agility and legerdemain in an elaborate production that contains everything that is interesting. (United Artists)—E. V. B.

Eagle, The
Valentino comes back with a bang, but Vilma Banky shares the honors. You will like this romantic drama. (United Artis)—E. V. B.

East Lynne
An excellent picture, beautifully and artistically done. Edmund Lowe, Alma Rubens, Lou Tellegen, and Marjorie Daw make up an all-star cast. (Fox)

Everlasting Whisper, The
Tom Mix and Alice Calhoun in a typical Western with the usual thrills, but not particularly high-class. (Fox)—E. V. B.

Eve's Lover
Starts off well, but degenerates into mediocre melodrama. The redeeming feature is Irene Rich's sincere performance. (Warner Brothers)

Exchange of Wives
A great comedy beautifully done by Eleanor Boardman, Lew Cody, Renée Adorée and Creighton Hale. (Metro-Goldwyn)—E. V. B.

Fine Clothes
A notable cast, including Lewis Stone and Percy Marmont, fail to bring this drama up to the usual standard of excellence. (First National)—E. V. B.

Flower of Night
Pola Negri comes back with a bang in this Herzegovinian Mimer story. She has had better pictures but this is satisfying. (Paramount)—E. V. B.

Freshman, The
Harold Lloyd's funniest picture—and by all odds his greatest. Has everything and will please any type of picturegoer. Dont miss it. (Pathé)

Go West
Buster Keaton at his worst. A long-drawn-out comedy that cannot compare with "The Navigator" and "Seven Chances." (Metro-Goldwyn)—E. V. B.

Gold Rush, The
After two years we expect something better from Charlie Chaplin. However, you will probably like it, but not nearly so well as "The Kid," etc. (United Artists)—E. V. B.

Goose Woman, The
Louise Dresser contributes a marvelously rich characterization of a woman who had seen better days. The mother-love theme is built around a murder mystery. Entertaining. (Universal)

Graustark
Norma Talmadge at her best as a lovesick princess and Eugene O'Brien as the Prisoner of Zenda. Conventional, but well done and interesting. (First National)—E. V. B.

Great Divide, The
A Western drama quite above the average, with Alice Terry at her best and Conway Tearle and Wallace Beery also. (Metro-Goldwyn)—E. V. B.

Grounds for Divorce
Contains a bright and original idea, but is not developed with the spirit and charm anticipated. It needs Menjou. Just fair. (Paramount)

Half-Way Girl, The
A lurid melodrama, which becomes sordid, but which, nevertheless, carries red-hot action and a number of thrills. (First National)

Hell's Highroad
Cecil De Mille turns out a typical production, rich in settings and detail. Story is obvious, but is well treated. Leatrice Joy does good work. (Producers Distributing Corp.)

Her Sister From Paris
A rollicking comedy this, based as it is upon the wife who masquerades to bring back her wayward husband. Constance Talmadge is delightful in a dual rôle, and the support is good. (First National)

His Majesty Bunker Bean
Fairly good comedy in which Matt Moore creates a peculiar character. Not high-class. (Warner—E. V. B.

How Baxter Butted In
A light and airy little number of a hero-worshiper whose timidity has gotten the best of him. Human and humorous. See it. Warner Brothers)

Introduce Me
Refined comedy that should put Douglas MacLean in the front ranks of light comedians of the screen. Associated Exhibitors —E. V. B.

(Continued on page 90)

Ever advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Picture Parade

(*Continued from page* 80)

gator" or two or three others which deserved their blue ribbons.

The stock situations of the cowboy dramas are all in their accustomed places—tho hokumized by the sad-eyed Buster and his contented cow, *Brown Eyes*, which follows him as the lamb followed Mary.

Buster affects his pathetic expression, but he fails to make it a riot of pathos and humor. Consequently it falls rather flat. The finish is novel in that Buster's cows stampede a city street on their way to the slaughterhouse and the eventual minute steaks.—Metro-Goldwyn.

The Best People—Drama

The word "trite" can be written against this one. Mediocrity stalks thru it from inception to conclusion. It presents the hackneyed yarn of a snobbish mother whose son and daughter refuse to marry into the haughtocracy.

A high-minded chauffeur wins the girl's love while a careful chorine wins the heart of the boy. After much fuming and fussing from the parental quarters the father humbles himself enough to make the best of a bad bargain. He gives his blessing.

It enters easily the category of those films where you may fall asleep at the introduction and awaken at the end to find everything O. K. The atmosphere is stagy and the players merely walk thru their scenes while indulging in much argument.—Paramount.

Fine Clothes—Domestic-Drama

Here is a picture that throws a monkey-wrench into the Biblical proverb—"the weak shall inherit the earth." A screen translation of Molnar's play, "Fashions for Men," it presents a humble, patient fellow as its central figure—a chap who has a great, big heart and who possibly believes in Santa Claus.

The original Budapest background has been transferred to English soil, probably to lend conviction to the portrayals of the leading actors who fit into the English moods and modes. Of its cast Percy Marmont has a most sympathetic rôle which he plays in his best "hurt dog" manner. He is the humble chap who turns the other cheek, but who unlike the w. k. worm refuses to make an about face.

It has been treated with sympathetic strokes and can be cataloged as a mildly engaging picture play, minus the sparkle and sophistication which could have brought it some color. But at least it doesn't go off on a tangent. On the contrary, it keeps to its key.—First National.

New Brooms—Comedy-Drama

Quick intelligence and sly humor were needed in this picture, when you consider Frank Craven, a trusty hand at writing sparkling plays, is the author. But as so often happens when a play becomes wound on the celluloid spool, it loses all is original charm. Never a very substantial affair, it becomes here a weak, inconsequential tidbit—the plot of which is wofully brittle.

William De Mille is as much out of his element in directing it as Neil Hamilton is in playing the annoying go-getter. It is the latter's task to bring a sense of butter-and-egg efficiency and generosity into his dad's broom business. He be-

(*Continued on page* 120)

"The psychology of charm lies in being true to Nature.—or See, if you will have it that way. What more repellant than an artificial woman? Simply because you say? Probably so! But it is enough—no ruder shock to silent admiration of precious appointments than a fleeting glimpse of under-arm, or suggestion of lowered captivity 'mesh a sheer silk stocking.'"
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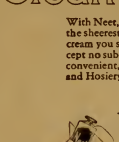

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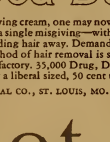

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A Guide to Current Pictures

(*Continued from page* 88)

Keeper of the Bees, The
Clever and original story well produced and excellently acted by Robert Frazer, and Clara Bow who does a small but brilliant bit. (F. B. O.)—E. V. B.

King on Main Street, The
An A-1 comedy with the incomparable Adolphe Menjou, and Greta Nissen as the most gorgeous vamp that ever graced (or disgraced) the screen. Bessie Love and Edgar Norton excellent. Don't miss this. (Paramount)—E. V. B.

Kiss Me Again
Not much of a story but Director Lubitsch, Marie Prevost, Monte Blue and Clara Bow make this one of the greatest comedies ever produced. You must not miss this. (Warner)—E. V. B.

Knockout, The
Milton Sills as a prize-fighter in the timber country. Only fair. (First National)—E. V. B.

Lady Who Lied, The
A dull, routine picture, old-fashioned in every respect. Even Lewis Stone cannot make it worth your while. Pass it up. (First National)

Lightnin'
Becomes very shallow deprived of dialogue and the quaint human touches which Frank Bacon put over in the play. Not up to expectations. (Fox)

Lights of Old Broadway
A comedy-drama of the old days with Marion Davies shining as a sixteen-year-old girl and her sister. Not so good. (Metro-Goldwyn)—E. V. B.

Little Annie Rooney
The same old twelve-year-old Mary Pickford and not a year older. Laughter and tears. While not an elaborate or well-done production, it "gets" you. (United Artists)—E. V. B.

Lord Jim
Conrad's story done with good color and action. Holds the interest with its well-developed plot and characterization. Percy Marmont excellent in title rôle. (Paramount).

Lovers in Quarantine
Fairly clever comedy from a successful stage play, in which Bebe Daniels does the usual flapper part. Just fair. (Paramount)—E. V. B.

Lucky Devil, The
Richard Dix has a rollicking number here. A first-rate story, some pointed comedy and thrills make it capital entertainment. (Paramount)

Madame Sans-Gêne
Gloria Swanson's most pretentious picture, but not holding up in story interest along with "Manhandled" and "The Humming Bird." (Paramount)

Man on the Box, The
Reenforce your ribs so as not to split your sides and see Syd Chaplin in an uproarious slap-stick. (Warner)—E. V. B.

Merry Widow, The
Mae Murray and John Gilbert 100 per cent. in a wild, passionate romance full of action and interest. Excellent. (Metro-Goldwyn)—E. V. B.

Midshipman, The
This should be popular, but it is poorly done and Novarro is sadly miscast and directed. (Metro-Goldwyn)—E. V. B.

Movies, The
You will like this. Lloyd Hamilton at his best. Langdon, Keaton and the others will have to watch this man. (Hamilton Productions)—E. V. B.

Mystic, The
Exposes the hokum of the spiritualists in terms of suspensive melodrama. A first-rate number of its kind. Aileen Pringle plays title-rôle. (Metro-Goldwyn)

Never the Twain Shall Meet
The racial barrier theme again—done this time with convincing touches and plenty of atmosphere. Anita Stewart is splendid as the girl from the East. (Cosmopolitan)

New Brooms
An interesting comedy-drama with Neil Hamilton, Bessie Love and Phyllis Haver who are out-shone by Robert McWade. (Paramount)—E. V. B.

New Commandment, The
Title should be changed to "Red Hot Love" because nine-tenths of the picture is kissing scenes between Blanche Sweet and Ben Lyon. A very interesting drama of French life and the war. (First National)—E. V. B.

Not So Long Ago
Betty Bronson at her best in a drama of the time of your grandfathers; quite interesting but only fair as a production. Ricardo Cortez, excellent support. (Paramount)—E. V. B.

Old Clothes
Jackie Coogan shows that he is no longer a child and the whole picture is old-fashioned; nevertheless, it will probably interest you if "The Ragman" did. (Metro-Goldwyn)—E. V. B.

Old Home Week
Thomas Meighan in a corking comedy with wonderful suspense and a fine punch at the end. Lila Lee included in cast. (Paramount)—E. V. B.

Phantom of the Opera, The
Lon Chaney in a superb elaborate spectacle, full of imagination and thrilling moments. Almost equals "The Hunchback of Notre Dame." (Universal—E. V. B. Katterjohn.

Pony Express, The
If you liked "The Iron Horse," you will probably like this even better—particularly Cortez, Torrence, W. Beery and Betty Compson. (Paramount)—E. V. B.

Pretty Ladies
An excellent and rather elaborate comedy-drama of stage life in New York, in which Zasu Pitts shines superbly. (Metro-Goldwyn)—E. V. B.

Price of Pleasure, The
A domestic drama. Morbid, but well acted by Constance Bennett and Irene Rich. (Universal)

Red Hot Tires
Monte Blue in a rollicking comedy that does not rollick. Plenty of thrills and stunts but the story is too impossible. (Warner)—E. V. B.

Road to Yesterday, The
A beautiful, romantic drama introducing Cecil de Mille, with Joseph Schildkraut and Vera Reynolds. Elaborate and splendid, but long-drawn-out. (Producers Distributing Corp.)—E. V. B.

Rose of the World
A thrilling, elaborate melodrama with Patsy Ruth Miller, Allan Forrest and Pauline Garon. It fails to hit the high spots. (Warner)—E. V. B.

Sally
Colleen Moore in farce comedy in which she proves herself of Pickford quality. (First National)—E. V. B.

Sally of the Sawdust
Griffith puts over a most compelling story which is saturated with humor and sentiment. W. C. Fields scores a hit in comedy rôle. See it. (United Artists)

Satan in Sables
Lowell Sherman is not for the screen but he is excellent in this drama and so are Pauline Garon and John Harron. Above the average. (Warner Brothers)—E. V. B.

Seven Keys to Baldpate
Douglas MacLean's latest. Not so good as "Introduce Me" but it will surely amuse you and it is well done. (Paramount)—E. V. B.

Shore Leave
A charming sea story excellently done with Richard Barthelmess as a midshipman, adequately supported by Dorothy Mackaill. (First National)—E. V. B.

Siege
Virginia Valli and Eugene O'Brien are featured in this excellent drama, but the real star is Mary Alden. (Universal-Jewel)—E. V. B.

Siegfried
A stupendous German production with unknown artists from the same theme as the Wagnerian opera. (UFA)—E. V. B.

So This Is Marriage
The titular word with a sense of humor by Conrad Nagel and Eleanor Boardman. (Metro-Goldwyn)

Some Pun'kins
Of course, you like Charles Ray and, therefore, you will like this, altho it is the same old stuff. (Chadwick)—E. V. B.

Stage Struck
Far below what you expect from Gloria Swanson. A glorified slap-stick comedy done to the tune of romance. Carries a sprinkling of laughs but is tiresome and overdone. (Paramount)

Stella Dallas
Probably the greatest emotional drama ever produced. Wonderful cast, with Belle Bennett reaching the greatest heights in screen history. Even if you are a hardened sinner, prepare to weep when you see this, and you will want to see it more than once. (First National)—E. V. B.

Thank You
Excellent small-town drama with Alec B. Francis at his best. You will like this. (Fox)—E. V. B.

Tower of Lies, The
Highly spoken of everywhere, but it is only one of the near-greats with Lon Chaney in an impossible rôle and Norma Shearer not at her best. (Metro-Goldwyn)—E. V. B.

Unholy Three, The
One of the greatest dramas of the year, with Lon Chaney greater than ever. (Metro-Goldwyn)—E. V. B.

Vanishing American, The
A beautiful super-production with Richard Dix at his best. Long-drawn-out but otherwise great (Paramount)—E. V. B.

Wanderer, The
From an artistic standpoint perhaps the greatest dramatic spectacle ever produced. Very beautiful and elaborate, even if not gripping. (Paramount)—E. V. B.

What Fools Men
Lewis Stone, Shirley Mason and Barbara Bedford fail to make this drama worthwhile. (First National)—E. V. B.

Wife Who Wasn't Wanted, The
A domestic drama containing too many stock situations to ring true. Has suspense and some thrills. Irene Rich is the star. (Warner Brothers)

Zander the Great
Marion Davies in a typical Mary Pickford part showing Marion at her best. (Metro-Goldwyn)—E. V. B

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Anyway, clothes for men and women strike an average. In the old days, women wore yards of material in their skirts. Now the men use all the cloth for the Oxford bags. At the left is Arthur Lubin in a costume which, he predicts, will be the next evolution in styles for men. And to the right is Dorothy Phillips in the latest model sport suit

Watch Your Make-Up!

(*Continued from page* 41)

"I just finished making up Lincoln's Cabinet for Ray Griffith's picture—used the Brady photographs. Brady was as good as any photographer of today—amazingly good—he was so painstaking with his big men that he's a salvation to me. He sold his collection to the government for $1,500 at the close of the war and it's worth half a million now.

"There isn't much detail in a photograph, of course, but it can be used as a general guide and the rest worked out by the idea of the character and the best effects to be got with the man who is to portray him.

"It seems to be a habit with me to look at people's beards as I go down the street. When I see anything unusual, I want to put it on somebody. A false beard is far more convincing on the screen than the real article, strange as it may seem. There are so many tricky colors in a man's own beard—it doesn't match his hair or his eyebrows, and it looks false in a photograph. I've seen extra men getting work on the strength of their own beards and have said to myself: 'If *I* put that beard on a man, the director would send him back because it didn't look natural!'

"I notice that an' extra man is often paid five dollars a day to play in his own beard, but when he gets higher up, he likely gets fifty dollars a day and somebody builds a beard on him!

"I believe my worst trouble consists in putting on beards, tho. There is nothing to measure by, yet the thing must be accurate day by day so that the camera wont pick up a difference.

"For Ernest Torrence's rôle in 'The Wanderer,' we worked out together the odd beard we used. He wanted to look the proper nationality and have the menace necessary. We had to put the things on, hair by hair, every day, but he said it was far more satisfactory than the home-grown variety. He could shave it off every night and look respectable for the evening, the hair all came in the right place, and he wasn't buried in whiskers.

"I got so that I could see him clean-shaven and know just where each individual hair had to go. I could make him up in twenty minutes.

"It's a pleasure to work with Mr. Torrence, tho. He never says, loftily: 'I'll be here at such-and-such a time.' He says: 'When will you be ready for me?' It never seems like work when I'm with him, and I'm always glad when I hear he's to create a new character. We're working out *Hassan* now.

"When he made 'The Pony Express,' he had to go away on location. He talked over the make-up with me when he got the part. He knew it would be difficult to work up a false beard so far away, and yet he had grown so many varieties of whiskers for other parts that he wondered what to do to make this chap different. At last I suggested that he shave off his mustache and grow the beard—and he did.

"WHEN I was working with 'The Spanish Dancer,' I had twelve men in beards seated in chairs in the great room. These men had to be shown frequently during the picture. One day, one of them got a better job and quit. I made

(*Continued on page* 116)

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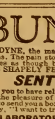

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$25.00 complete, including wristclasp and one extra Ribbon wristlet. Can be worn either way. In attractive plush-lined case. Can also be had in green gold.

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Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

"I Remember When—"

(*Continued from page 31*)

dangled. It was like a Mack Sennett comedy.

"The next day I went back to that stable. They put a Spanish spade bit in that horse's mouth; and my old cow saddle on his back. I was going to show him who was boss. But he didn't argue the matter. A horse always knows. He behaved like a meek little lamb."

One day Bebe was making a Western picture in Arizona; and they gave her a horse to ride. She was tired and worn from overwork; and the horse was a fiend. She flatly refused to get on board.

Working in the picture was an Arizona cowboy named "Red" who wore a flaming tie; and had his hair slicked down; and was generally convinced that he was a devil with women.

When the director sat looking at the rebellious Bebe in blank despair, came Red the lady-killer. "Leave her to me," he said to the director, "I'll learn you how to manage women."

Whereupon he marched up to Bebe and suddenly yelled, "You git on that there horse or I'll bust you on the beam."

This made Bebe laugh. Her nerves suddenly vanished. She got on the horse and rode out in front of the camera.

"You see," said Red, giving her a killing look out of his flirtatious eye. "There's nothin' to handlin' women when you know how. You want to treat 'em rough like I allus do."

It was while they were making a Western that was filmed last year. Bebe was working on the old Navajo reservation in New Mexico.

Came a squaw one night—a sad and broken old woman. She hovered around where Bebe worked. Always Bebe felt the dark mournful eyes upon her.

One night at dusk, the woman came to her tent and tried with beckoning finger to entice her out into the night. For some reason or other Bebe didn't go. She found out afterward that she probably avoided a tragedy by refusing.

For this was the story they told her about the squaw:

About twenty years before, the... a little girl had been taken away from to be sent to a government [illegible]. She was then about six... mother never saw her ... girl contracted tuberculosis ... school.

They tried to make the ... stand; but she never could ... her troubled brain. Year ... waited for the little girl to ... after year she went to the agent ... him please to give her little ...

It happens that one of the ... Navajo tribe has a name that ... "Bebe." When this poor mott... them call Bebe by her name, she ... it referred to the clan name.

Her baby had come home again.

But for some other reason or other, the white men wouldn't let her come home to the little hogan of sticks and mud where she had been a baby.

They kept her riding on horses in front of a box on three legs that clicked and clicked. Clearly they had bewitched her again—these cruel white people.

As long as Bebe was there on location, this Navajo squaw followed her everywhere she went. And at night would come to her tent and, with the most heartrending gestures, beseech her to come out with

(*Continued on page 96*)

Screen Idols Past, Present and Future

(*Continued from page 25*)

others. Five years ago Mary Astor, then scarcely sixteen years of age, made her first appearance before a camera, and I happened to be her director, but we were only making tests. After that she played only occasionally in small parts up to a year or two ago when she was suddenly "discovered" and given a contract, since which time she has made rapid progress. She has rare beauty of a certain kind, almost madonna-like, and she has that same angelic gentleness which has made Lillian Gish and Alice Terry so popular, altho her hair is Titian, which photographs black, and her eyes are very dark. I understand that all angels are not necessarily blondes—certainly all blondes are not angels!

Mary Astor seems to have many of the qualities that a screen idol should have, unless it be fire and energy, and from now on it will be a question of parts, plays, support, etc., which I think her managers are wise enough to give her.

Still another Mary should be mentioned here as a future screen idol—little Mary Philbin. She also seems to have everything, and she has done some exceedingly good work. She too is still very young and if her managers play her cards well for her she seems to have idol possibilities.

BETTY COMPSON and May McAvoy seem to have lost their opportunity to reach the heights, but there have been times during the last few years when they both seemed to have good chances to rise to the very top of the ladder of film fame. They will probably both be popular for years to come, and the same can be said of a dozen other present-day favorites whose names I will not mention now, for want of space, and I have recently seen still other newcomers who seem extremely promising.

There is apparently plenty of material on hand from which future screen idols may be made, and new material is arriving every day. Beauty, charm, personality, grace, character, magnetism, ability—all these must be represented on the screen, but rarely will we find all these qualities in one person. Other things being equal, I would guess that Vilma Banky and Greta Nissen will some day head the list of screen idols, altho when I think of the charm and great ability of Irene Rich, and of the wonderful work of Belle Bennett in "Stella Dallas," I pause, and—give it up. Who may say?

As to the men idols, there is quite a number to choose from. Unfortunately, there is no rule or standard by which we can measure. Costello, Bunny, Kerrigan, Reid, Broncho Billy, Bushman, Valentino and Chaplin are so vastly different that it gives us no clue as to the requirements of masculine idolatry.

During the last twelve months John S. Gilbert has been in a fair way to become the latest craze [illegible] idols, and his work in "The M[illegible] emancipation [illegible] later in "The Big Parade[illegible]mand. "[illegible]max. And yet, going steadily fo[illegible] Leatrice Joy and and he has done [illegible] talented husband- that several aut[illegible] It may well be him as "The Boo[illegible] both had—they've the standpoint of [illegible] them for all time no equal, and h[illegible] live happily ever likable, unassum[illegible] whatever his dis- There has been [illegible] est actors on the

(*Continued page 98*)

"*Something better*"

"LET ME SEE something better," says the customer—very frequently indeed. That something better in an automobile may cost several hundred or perhaps even several thousand dollars more; but in a cigarette it costs just three cents more

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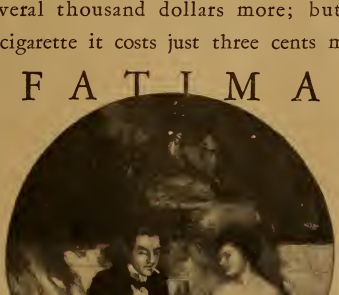

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The Magazine with the Punch!

MOVIE MONTHLY

for February

inaugurates a brand new feature—*genuine cowboy songs of the frontier!* These songs were collected by John A. Lomas, of the University of Texas, for book publication, and special permission has been obtained by MOVIE MONTHLY to reproduce the best of the old songs.

MOVIE MONTHLY will present complete words and music. Watch for the cowboy song in the February issue!

* * *

The February number will offer a sensational interview with Bill Hart, in which the famous Western screen star tells why he has a bone to pick with the new tribe of film cowboys. You will want to read what the pioneer cowboy star has to say.

* * *

The February MOVIE MONTHLY, too, will present highly readable interviews with Bob Custer and Tom Tyler. Madge Bellamy and Sally Rand will be represented with piquant chats. There will be stunning pictures of bathing girls galore. Plenty of striking fiction, too, also, with the fascinating serial, "The Star That Came to Earth," reaching new heights of interest.

* * *

The Youthful Magazine of the Screen

Order Your February Issue of

MOVIE MONTHLY

Now!

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Grand Mogul of Mamas

(*Continued from page* 35)

A WOMAN I know claims that her family can climb into an automobile and possess it to the extent of making even a Rolls Royce look like an old friendly Buick. The Talmadge family had much this effect on the Ambassador Hotel in New York where they were staying. Big as it is, the hotel seemed to be pervaded with Talmadges. There was Constance asleep in one room, interrupted at five-minute intervals by the telephone. Norma came down from her room to exhibit a new green-and-black sports coat. The Keatons took up a large bit for their share.

The living-room was a jumble of magazines, papers, orchids stuck in a drinking-glass left over from the night before—an agreeable blur of untidiness.

Mrs. Talmadge herself is a middle-aged woman, alert without being nervous. Her hair is gray and it is bobbed, and she is not thin—no, not even slender. And what's more, she doesn't believe in trying to get thin. She says that reducing makes you look old and drawn, and that it's all nonsense anyway. "Besides, I like my food, and I wouldn't give it up to look beautiful for anything."

Her famous family bother her not at all. They call her "Peg" in affectionate friendliness, but she is not their pal; nor is she their manager, like so many stage mothers. Like the well-known Gilbert and Sullivan song, "He is an Englishman," she herself has said it and it's greatly to her credit, that she is their mother. And I dont mean maybe.

"I Remember When—"

(*Continued from page* 94)

her into the mysterious night of the Navajos.

WHILE Bebe was working on the Navajo reservation, she was the object of marked attention from the sheik of the tribe.

One day his people very significantly asked Bebe to return the call.

When she got over to the camp, the young man was nowhere to be seen. They asked her to wait. She was made to understand that she was going to see a sight both grand and glorious when the sheik had made his toilette.

Finally, to the great excitement of all his kinsfolk, the blanket at the portal of the hogan was drawn back; and the sheik stepped forth with an air of conscious triumph.

He was all dressed up.

His costume consisted of a suit of bright red Alaska underclothes.

Select Your Films

From the mov[illegible] Mr. [illegible] reviewed by Lan[illegible]been [illegible]tures every month. They kept h[illegible] MA[illegible] sixteen pic- of a box on t[illegible] offer PICTURE clicked. Clearly [illegible]of en[illegible]is selections again—these cru[illegible] As long as P[illegible]48 ar[illegible]sen program his Navajo s[illegible] find [illegible]n pages 47, where she went. [illegible] wor[illegible]sue, you will to her tent and, [illegible]cussion of the ing gestures, be[illegible]s of the month.

(*Continued*

Those Amicable Separations

(*Continued from page 33*)

Shelton. Still, there's no rumor, so far, of a legal separation between the vacationists. Some people take a much longer time than others, anyway, to get cured of too much matrimony. But, as the crape-hangers always say, "Time will tell!" Whatever it is that time will tell in the case of Dick and Mary, we sincerely trust that it will tell Dick that Life holds for him happiness and success. He deserves it more than some others.

THEN there's Marilyn Miller and Jack Pickford. If Marilyn and Jack were to see each other 365 days every year across the grapefruit and coffee, it is whispered that some court official would have the honor and glory of pronouncing them ex-husband and wife. No betrayal of secrets here. Even from Paris we heard that—many moons ago. But as it is, Jack has an excuse to come East every few months because his wife is here and he can hardly wait to see her. They meet and kiss and make up and all is well again. Then another attack of vacationitis—and Jack goes back to Hollywood, well satisfied that he's married a stage wife whose profession insures their happiness.

Whether they fully recover after a number of these vacation attacks remains to be seen. If the attacks recur often enough and last for several months after each recurrence, there's no logical reason why Marilyn and Jack couldn't stay married indefinitely.

JUST now Hollywood is gossiping over the friendly relations that evidently exist between Leatrice Joy and her one-time husband, Jack Gilbert. These two, like the Barthelmess couple, having something that should hold them together—a lovely baby. Maybe if they had decided upon the marital vacation without benefit of judge and lawyer, they'd now be living together in at least as much happiness as the average temperamental couple. But they took their differences to the courts and the marital vacation has become a legal separation. However, as is well known, Love not only laughs at locksmiths, but at divorce courts as well, and Leatrice and Jack are finding out that they may be good pals at any rate, altho divorced. A vacation did that! They each had a chance to find out that nobody is perfect and one may as well bear the husband (or wife) one has as to fly to those one wots not of. Maybe Jack has become less exacting now that the tables are reversed and he's the Big Star, and wifey is losing luster and may well be glad to take her place in the home and mind the baby and burn the breakfast toast. There's nothing sticks to a man's complexes like that idea that a wife's place is in the home. The most modernized of them will fall for that.

Didn't even Valentino once say that a man doesn't want a star for a wife—he wants a woman who is content to stay at home. That's the infernal masculine for you. No amount of emancipation can change that age-old demand.

WELL, to get back to Leatrice Joy and her handsome and talented husband-that-was, Jack Gilbert. It may well be that the vacation they've both had—they've both taken it—has cured them for all time and they may marry and live happily ever after. Jack Gilbert, whatever his dis-
[illegible] one of the best actors on the
[illegible] adv. ertising.

(*Continued on page 98*)

Why have *December* hair —*gray* hair

BROWNATONE, the safe vegetable preparation, will quickly tint gray hair its original charming color.

The golden glint of sunlight—the warm brown of the chestnut burr—the deep, dark black of a stormy night—These are the things in a woman's hair that create comment and admiration; that cause other women to look with envy—and men with delight.

And this is the hair beauty that Brownatone can restore to your gray, faded or bleached hair by its harmless tinting qualities. A single application is sufficient. Only new hair growing out demands further attention, because Brownatone permeates each individual hair, thus assuring permanent color that does not fade or wash out. So easy to use that you can apply it yourself at home. Shades from lightest blonde to deepest brunette. Two sizes, 50c and $1.50.

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★★★★

The February Motion Picture Classic

will be snappier and more beautiful than ever. A dozen or so sensational features!

PAGE 98

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Screen Idols Past, Present and Future

(*Continued from page* 95)

nected with his publicity, and he has arisen from the lower ranks to the highest without any fireworks and brass bands. He is not and is not likely to be an "epidemic," as were Bushman and Valentino, and people take him too seriously to put him in the Sunday funny sheets and to mention him humorously on the vaudeville stage as they did Bushman and Valentino, and as they doubtless will Gilbert. He may be idolized, but he will never be a craze. Hence, like Mary Pickford, who was always taken seriously, Novarro may be the most beloved of all men players of the screen in the next ten years, provided always that he behaves himself (as he is likely to) and has fairly good luck in his allotment of plays, directors, parts, etc. (I hope he will appear in no more plays like "The Midshipman.")

In brief, he seems to have all the elements—everything, and he will appeal to the same class that Gilbert appeals to, and to a larger number who will not sanction Gilbert on account of the suggestiveness of his characterizations.

LOOKING backward to Costello at his best, and Bushman, and all the others, I would say that Novarro has the best chance of anybody to become the screen's greatest idol. Valentino seems to come next in point of qualifications, but I cannot say if he will ever again become a screen idol. Much depends upon himself, and upon "the breaks" that he gets. It is a gamble. Just as the vogue of Louise Glaum, Theda Bara, Barbara La Marr and all our famous vamps was of short duration, may we not assume that the popularity of Jack Gilbert might be equally short? The world does not long idolize vamps, whether they be male or female.

But for all that, there is no question about the great charm and ability and appeal of John Gilbert, and he will doubtless enjoy for many years a great popularity and a large following, unless he becomes

(*Continued on page* 109)

Those Amicable Separations

(*Continued from page* 97)

screen, and that should help some to keep a wife pleased and proud.

Then there's Mae Murray and Robert Leonard. It is said that they, too, have been more or less reunited since Mae went to Paris and made a noise like a divorce. 'Twould seem that in their case, too, the vacation cure has worked very well. But in this instance, it is Mae who profited by the experiment. If she had remained under the directorship of Mr. Leonard, we might still be tortured with Mae's moronish writhings, whereas, having submitted to the discipline of von Stroheim, we have been given to see how well Miss Murray can look and act—when compelled so to do. Thus, in the economy of nature, nothing is lost and in some instances much is gained.

There are two or three movie couples we can think of this very minute who might find the marital vacation an excellent tonic for their household gods, but we'll let it go at that. After all, it would be very tame if all the movie [illegible] lived so happily one couldn't he[illegible] of gossip now and then.

The ultra-correct position for dancing, illustrated by Conrad Nagel and Claire Windsor in "Dance Madness." Of course, it would never do for the Charleston. As you see, Claire Windsor has a new bob. It looks a little like the cut first made popular by Mrs. Castle

One of Our Own Girls

(*Continued from page* 87)

hard struggle. If Mary didn't succeed, it would be like starting all over again.

MARY failed to win the contest, but thru the contest, the beauty of the young girl was given publicity enough to attract the notice of the movie people who are always on the lookout for beautiful girls with hopes that they might have ability. Mr. D. W. Griffith gave her a two-reel film test, and with the two reels of film that he made of her she went to the Famous Players Studios. They were so impressed with this slip of a girl and the work she had done on the film test, that they immediately signed her on a contract. From that day the name of Astor has taken the place of Langhanke, and with the change of names there came about a change of roads on which they traveled. Heretofore they had traveled the "road of hard knocks," but now they were on what you call "easy street." Beautiful clothes, a Hollywood home, fame—all of these belong to Mary Astor.

She has played opposite such famous actors as Douglas Fairbanks and John Barrymore. She has played in such beautiful pictures as "Don Q" and "Beau Brummel." Life has been good to her, for it has given her a taste of its hard side as well as its pleasant one. Its contrasts have given her a sense of balance and the ability to value things in their proper place. Her "mumsy darling," as she calls her, and her father are her best friends and her constant companions. She says that John Barrymore was an inspiration to her when she worked with him, and that a set of Shakespeare, given to her by him, is one of her best treasures.

HER sense of value, her beauty, and her ability as an actress point to an even greater success in the future; a success that will be backed by the hopes of her many admirers, ourselves included.

Your Excess Weight

Can be eliminated, as millions are now doing. No abnormal exercise or diet. Simply correct the internal cause in this easy, pleasant way.

Few are Fat

In these modern days

Note how slenderness prevails in every circle nowadays. Excess fat is not one-tenth so common as it was. Every idea of beauty, health and fitness calls for normal weight, and people are conforming.

All must realize that a new factor has appeared. People have found an easy, pleasant way to reduce, a scientific way. And the over-fat by millions are now gaining normal weight.

This is to tell you that method, to offer a test at our cost, then under our guarantee. You owe to yourself this knowledge if you suffer overweight.

Correct the Cause

The cause of excess fat usually lies in a certain gland. Correcting that condition stops the extra fat formation. Modern research has proved this beyond any question. All animals, all human beings respond to this treatment at once.

The treatment is embodied at its best in Marmola Prescription Tablets. They have been used for 18 years. The use has grown and grown, until people are now using over a million boxes yearly.

The use involves no abnormal exercise or diet. One simply takes four tablets daily, and lives a regular regime. When the weight returns to normal, stop Marmola. If excess fat appears again, check it at once in this way.

No Mysticism

Marmola is not a secret prescription. Our books state every ingredient, all their effects and the reasons. You will know exactly how Marmola acts, and why. It acts on the glands which cause fat.

The results are so reliable that we send a guarantee to all who mail our coupon. Your own druggist signs it. If you fail to get what you desire, every penny is returned.

The reduction is not rapid. It rarely exceeds one pound per day, as advised by the best authorities. Then the body can adjust itself to the new conditions. Wrinkles are not created. The amount of reduction is always at your command. Go your own way as regards exercise and diet. Rely on Marmola to correct any abnormal condition.

Be Slender

As you used to be

Nowadays the over-fat are regarded as abnormal. They are becoming more and more uncommon. You can see that everywhere. Almost all can attain a normal weight in an easy, pleasant way. Millions have proved that out.

Prove this to yourself, for your own sake. Excess fat blights beauty, health and fitness. You cannot afford it. Learn how easily you can remedy and prevent it—just by correcting a gland. Many of your friends are doing that today. Please learn why.

MARMOLA

Prescription Tablets

The Pleasant Way to Reduce

Supplied by all druggists at $1 per box. Send this coupon for a 25c sample free, our latest books and our guarantee. Clip it now.

MARMOLA 2-235 General Motors Bldg. DETROIT, MICH.	25c Sample **Free** Mail Coupon Send No Money
252	

I Have Found Out How to Get Rid of Superfluous Hair

Here's the Method

I had become utterly discouraged with a heavy growth of hair on my face and lip. I tried many ways to get rid of it—depilatories, electrolysis, even a razor, but all were disappointments.

I thought my case was hopeless until I found a simple method which has brought great relief to me and to other women.

I will gladly explain to any woman who will write to me how this simple method accomplishes these results.

This method of mine is different from anything you have ever used—not a powder, paste, wax or liquid; not a razor, not electricity. At the same time it makes the skin more attractive.

With this method, which is easy to use, you will get the same results as I and many other women.

Believing my method to be the best, I have given it my own name—Lanzette.

Send for Free Book

A book that tells just how this method gets rid of superfluous hair is free upon request. Don't send a penny—just a letter or post card. Address Annette Lanzette, 204 South Peoria Street, Dept. 1443, Chicago, Illinois.

Bunte Cough Drops soothe the throat and relieve the annoying tickle. Made of pure cane sugar, menthol and horehound. The menthol heals — the horehound soothes.

MENTHOL-HOREHOUND

Bunte COUGH DROPS

BUNTE BROTHERS, CHICAGO

Makers of World Famous Candies

Concerning the Prizes

THE five lucky sailors among the thousands who sailed on the December *Limerick Liner* are given here with their qualifications:

The cunningest pet to be seen,
Is this guinea-pig owned by Colleen;
She'll lead it on deck
By a chain round its neck,
Safely "Moored" — if the ship should careen.

Charles L. Way,
Boston, Mass.

All the boys who are taking the trip
Will follow Bill Hart round the ship;
For they'll want to get crony
With his smart Pinto pony.
But with neighs (nays) he just gives them the slip.

Tony Alista.
San Antonio, Texas.

There'll be dogs of all sizes around,
From a Peke to a Russian wolfhound;
But cute little "Buster"
Who belongs to Bob Custer,
Will "sit tight" 'til his "Bark" runs aground.

Lynn Z. Hill,
Erie, Pa.

Meet His Highness from Persia, the "Shaw"—
If he likes you, he'll stretch out a paw;
Miss Fazenda, however,
Says, if you are clever,
You'll remember that paw holds a claw!

Maude MacCarthy,
St. Paul, Minn.

It's too bad about poor Rin-Tin-Tin,
All his food he was asked to bring in!
If Old Mother Hubbard
Could look in his cupboard,
She would think a Food Show was within!

Sam Staller,
Chicago, Ill.

ON page 55 of this number you will find five opportunities for qualifying for passage on the next Liner.

DOLORES WALKER, 417 North Street, Morrison, Illinois, wins the one-dollar prize for correctly filling in the blanks in the second chapter of "The Adventures of Jack and Jill," which appeared in the December issue. Dolores is twelve years old. In her letter she says:

"I am very much interested in MOVIE JR. In my spare time I often read MOTION PICTURE MAGAZINE, as my mother always gets it, and when I came across MOVIE JR., I was delighted. I have never seen anything like it before. I do enjoy reading stories about fairies and witches, as in the story of 'The Magic of the Bad Princess,' told to little Mary Hay Barthelmess by her father, Richard Barthelmess. Dick is one of my best stars. I also like to read stories about horses, but I believe that the best story I've ever read is the one about Huntly Gordon as a boy. I hope you will always continue MOVIE JR."

Dolores used the following capitalized names in filling in the blanks:

Gertrude SHORT	HOOT Gibson	John BOWERS
Pauline STARKE	Alice LAKE	Lloyd HUGHES
Hedda HOPPER	Gloria SWANSON	Harrison FORD
Billie DOVE	James KIRKWOOD	MARY Philbin
Virginia BROWNE Faire	Clive BROOK	Mary PICKFORD
George HACKATHORNE	Helen Jerome EDDY	WARNER Oland
SEENA Owen	Douglas FAIRBANKS	Zasu PITTS

HERE are the missing words for Chapter Four, which will be found on page 60 of this issue, and a few for Chapter Five. Use either the first or last name:

Ann Pennington	*Frank Mayo*	*Ronald Colman*
Creighton Hale	*Buster Collier*	*Mae Marsh*
Huntly Gordon	*May McAvoy*	*Ernest Torrence*
Edmund Lowe	*Rockcliffe Fellowes*	*Shirley Mason*
Ford Sterling	*Bessie Love*	*George Fawcett*
Viola Dana	*Carmel Myers*	*Bill Hart*
Gaston Glass	*Louise Dresser*	*Tully Marshall*
Colleen Moore	*Mary Carr*	*Betty Blythe*
Stuart Holmes	*Belle Bennett*	*Blanche Sweet*

Directions for Cutting Motion Picture, Jr.

CUT along the dotted line that divides pages 1 and 2 from pages 3 and 4. Next, cut along the line that divides pages 5 and 6 from pages 7 and 8. You now have four pieces, each containing two pages. Fold each of these pages along the dotted line that runs down the center. Now paste the back of page 3 to the back of page 2. Paste the back of page 5 to the back of page 4. Paste the back of page 7 to the back of page 6. Just a little paste along the edges is enough.

Signs of an Early Fall

is the prize-winning title for the picture on page 70 of the December number. It was sent in by Agnes Carlin, of Philadelphia.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Chase Pain Away with Musterole

When winds blow raw and chill and rheumatism tingles in your joints and muscles, get out your good friend Musterole.

Rub this soothing white ointment gently over the sore spot. As Musterole penetrates the skin and goes down to the seat of trouble, you feel a gentle, healing warmth; then comes cooling, welcome relief.

Better than the old-fashioned mustard plaster, Musterole works without the blister Grandma knew.

For croupy colds, sore throat, rheumatism and congestion of all kinds, rub on Musterole. Don't wait for trouble; keep a jar or tube on the bathroom shelf.

To Mothers: Musterole is also made in milder form for babies and small children. Ask for Children's Musterole.

The Musterole Co., Cleveland, Ohio

Jars & Tubes

MUSTEROLE
WILL NOT BLISTER
REG. U.S. PAT. OFF.

BETTER THAN A MUSTARD PLASTER

"Convenient to Everywhere"

RITTENHOUSE HOTEL
22d & Chestnut Sts
Philadelphia, Pa

A hotel of the highest type catering only to the best patronage

Rooms with hot and cold running water $2 UP

Rooms with bath $3 UP

Club Breakfast, 50c up
Special Luncheon, 90c
Evening Dinner, $1.25

As well as service a la carte.

Music During Luncheon, Dinner and Supper.

Clear-Tone FOR PIMPLES

Your skin can be quickly cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Barbers Itch and Eczema, Enlarged Pores, Oily or Shiny Skin. CLEAR-TONE has been Tried, Tested and Proven its merits in over 100,000 test cases.

FREE WRITE TODAY for my FREE Booklet—"A CLEAR-TONE SKIN"—telling how I cured myself after being afflicted for fifteen years.

E. S. GIVENS 222 Chemical Bldg. Kansas City, Mo.

RUBY FREE

To introduce our imported Mexican-BLU-FLASH GEM, the only low priced gem exactly matching genuine diamonds, with same blue-white brilliancy and rainbow fire, guaranteed for life, we'll send free this beautiful, flashing fiery red Mexican Ruby. Just clip out this ad, mail with your name, address and 10c to partly cover handling cost and we'll mail FREE with catalog of gems and special half price offer. Write today. Mexican Gem Importing Co., Dept. MM-5, Mesilla Park, N. Mex.

Just Among Ourselves

(*Continued from page 39*)

All the newspaper talk about Constance Bennett's marriage to Phil Plant has been rather funny, especially when the reporters stressed the point that Mr. Plant had married the poor little actress instead of the rich debutante, Judith Smith. As a matter of fact, the poor little actress, at the time of her marriage, was earning exactly $1,200. I doubt that Judith Smith was receiving a like amount for spending-money.

Moreover, Mr. Plant may form a motion picture company to star his wife. If he does, Constance may make him an even richer man, because, if she chooses to keep on with her career, she is headed straight for a big success.

And so the idea of trying to make the rich and elegant young Constance a little Cinderella is rather amusing.

Natacha Rambova is back in New York filming a picture called "Clothes Make the Woman." In spite of all that you may have read about her, Miss Rambova is a pleasant girl. Under the exotic make-up beats an Irish heart and I have often suspected that Rudolph's grandeur was a little too much for his much-too-sane wife. Miss Rambova is not so crazy as the settings she designs.

Mae Murray and Rudolph Valentino, the two prize space-grabbers of the world, are now in Europe. Rudy has gone to Paris; maybe for a divorce. Mae has gone to Germany. We hope they come back. But we hope they'll give us a rest in the meantime.

Too much publicity has been fatal to Rudy, just as it threatens to be fatal to Gloria. We dont mean pleasant publicity; we mean a too lavish display of the family linen.

Gloria Swanson and her husband, the Marquis, attended the Yale-Princeton game. By a streak of bad luck to Gloria, her seat was just below the press box. The poor girl was spotted by the reporters and we can imagine how she hated that!

During the last quarter, Gloria and her husband quit their seats. Just as they were leaving the Bowl, Yale made a touchdown. Gloria stood in a portal to watch the play.

"Hey, lady, you cant stand there!" yelled an usher.

Gloria made no move but stood her ground.

Whereupon the lowly hero raised his voice. "Say, you!" he shouted, "get out of the way. You're blocking the view."

And then and there, Gloria learned that movie stars on Broadway are one thing, but that at college football games they are something else again.

So in spite of Gloria's presence, Jake Slagle of Princeton managed to run away with the press notices of the occasion.

Their Little Joke

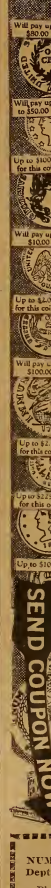
"What have you named your baby?" some one asked Mildred Harris Chaplin McGovern.

"Charles Spencer Chaplin McGovern," answered Terry McGovern, with a grin.

"Aw," said Mildred blushingly. "He's always kidding me about that."

Which proves that bygones are bygones.

OLD MONEY WANTED


Will pay up to $80.00
ONE CENT
Will pay up to $50.00
Up to $800.00 for this coin
Will pay up to $10.00
Up to $4.00 for this coin
Will pay up to $100.00
Up to $1.50 for this coin
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SEND COUPON NOW
Will pay $1,000.00 for this coin
Numismatic Bank Bldg.
Established Over 20 Years

We Paid $200 to J. D. Martin of Virginia FOR JUST ONE COPPER CENT

"Please accept my thanks for your check for $200.00 in payment for the copper cent I sent you. I appreciate the interest you have given this transaction. It is a pleasure to do business with a firm that handles matters as you do. I wish to assure you that it will be a pleasure to me to tell all my friends of your wonderful offer for old coins."
JULIAN D. MARTIN, Virginia.

Post yourself! It Pays! We paid Mr. Manning, New York $2,500 for a single silver dollar. Mrs. G. F. Adams, $740 for some old coins. W. F. Wilharm, Pennsylvania, $13,500 for his rare coins. In the last 10 years we have paid hundreds of others handsome premiums.

All Kinds of Old Coins, Medals, Bills and Stamps WANTED!

$1.00 to $1,000 paid for certain old cents, nickels, dimes, quarters, etc. Right now we will pay $50 for 1913 Liberty Head nickels (not Buffalo) $100 for 1894 dimes, "S" Mint. $8.00 for 1853 quarters, no arrows. $10.00 for 1866 quarters, no motto. $200 each for 1884 and 1885 Silver Trade Dollars. 10 cents each for 1912 "S" Mint nickels, etc., etc.

Big Cash Premiums for Hundreds of Coins now Circulating

There are literally thousands of old coins and bills that we want at once and for which we will pay big cash premiums. Many of these coins are now passing from hand to hand in circulation. Today or tomorrow a valuable coin may come into your possession. Watch Your Change. Know what to look for.

You Will Open Your Eyes When You Read Our Large Illustrated Coin Folder

Send 4 cents. We will send at once our highly illustrated and interesting Coin Folder. WRITE TODAY for this eye-opening large, valuable wealth of information on the profits that have been made from old money. No obligation on your part. You have nothing to lose—everything to gain.

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NUMISMATIC COMPANY OF TEXAS,
Dept. 209, Fort Worth, Texas

Please send me your large Illustrated Coin Folder for which I enclose 4 cents.

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Address.....

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Beauty Lies in *Healthy* EYES

It's not so much the size or color of the EYES that makes them beautiful. Rather, it's the glow which radiates from them. Unless kept always clean and healthy, EYES lack this alluring lustre.

Millions of women throughout the world promote EYE health and beauty with *Murine.* It cleanses EYES of irritating particles and keeps them clear and bright. Contains no belladonna.

Our illustrated books on "Eye Care" or "Eye Beauty" are FREE on request.

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MURINE FOR YOUR EYES

Reduce Your Limbs with DR. WALTER'S
medicated rubber stockings

The wearing of these wonderful anklets and stockings, in light or dark rubber, will not only reduce and shape the limbs, but give excellent support and a neat and trim appearance.

They draw the uric acid out; relieve swelling varicose veins and rheumatism promptly — warm next to the skin they induce natural heat and are a great protection against cold and dampness stimulating the circulation.

Anklets, per pair	$7.00
Extra high	9.00
Stockings, per pair	12.00

Write for booklet

Warning! Send ankle measure, but do not send money in an envelope. Send check or money order.

DR. JEANNE M. P. WALTER, 389 Fifth Avenue, New York

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CAN EASILY BE YOURS

Trados Model No. 25 corrects now all ill-shaped noses quickly, painlessly, permanently and comfortably at home. It is the only noseshaping appliance of precise adjustment and safe and guaranteed patent device that will actually give you a perfect looking nose. Over 90,000 satisfied users. For years recommended by physicians. 16 years of experience in manufacturing Nose Shapers is at your service. **Model 25 Junior** for Children.

Awarded Prize Medal by big Wembley Exposition, London, England. Write for testimonials and free booklet, which tells you how to obtain a perfect looking nose.

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Write IMMEDIATELY—today sure, for FREE GOWN BOOK, with FREE sample lessons.

FRANKLIN INSTITUTE, Dept. L-629, ROCHESTER, N. Y.

Does It Help or Hinder to be Related to a Star?

(*Continued from page 37*)

"Pictures may give you a chance for the sake of someone else, but nothing can make the public take you if they dont want you!"

LLOYD BACON, son of Frank Bacon of "Lightnin'" fame, agrees that the success of a father may mean much to a son.

"I noticed that after Father made his big hit, men had been trying to see for a long while were almost glad to see me," he observed, dryly. "I probably got a chance to stride past the gate man because Bacon was tagged on the end of Lloyd.

"But there's another side to the thing. "After you have done everything, no matter how hard you slaved to do it, people will say: 'He's so-and-so's son. Influence, you know!' And whether you deserve any credit or not, you wont get it.

"As a matter of fact, stage fame is seldom of much value in pictures, because so few fans know much about the footlight field."

WHICH conclusion is also reached by Constance Bennett, daughter of Richard, who admits that being born into a stage family may have accelerated her entrance into drama.

"I hardly know whether one person can help or hinder another. I think success depends upon the individual and nobody can stop or start one who is bent on going ahead."

Katherine Bennett, sister of Enid, thinks her sister's success may have turned her own thoughts filmward, and says that both Enid and Enid's husband have held out helping hands. But it is always an effort not to remain "merely sister"!

A "brother in the business" hinders .o this extent, according to Syd Chaplin:

"Most people didn't know Charlie had a brother until 'Charley's Aunt' came along. They would see my name on the screen and say to themselves,—or at least I know / would have said it to myself:

"'Now, isn't that a shame? Do you s'pose the fellow really is related to Charlie? I never heard he had a brother!'.

"Or else: 'Oh, so this is Charlie's brother! Why, he has straight hair—Charlie's is curly. Is he taller? Yes, isn't he? There is something like, isn't there? Now you watch! There, it's his eyes—or something. I wonder if this fellow is as funny as his brother?'

"But by that time the show's half over and they cant find out.

"However, I believe that any man can make good if he gets hold of the right part in the right story. If he can get a picture across by word-of-mouth advertising, he's *there*, no matter if he has fifteen brothers all doing big things in the same kind of part on the screen!"

WILLIAM DE MILLE says that it was his brother's interest in pictures that first drew his own attention to the screen, and so he was helped so far as that goes. He began at the writing end, but discovering that the final story must be the director's and not the writer's, stepped on to directorship in order to make the final story his.

"If anyone confuses my brother and me, it has so far done neither of us any harm."

On the stage, Ernest Torrence was known as "David Torrence's brother"; on the screen, David is known as "Ernest Torrence's brother."

A glimpse at the questionnaire on file at Lasky's shows, in answer to "favorite

Banishes Gray Hair in 15 Minutes

IN THE privacy of their own homes, hundreds of thousands of American women are regaining the youthful glory of their hair by using INECTO RAPID NOTOX. And the success of these is guiding thousands more to use this, the one tint that is perfectly natural and perfectly safe; strictly scientific, conforming with the most exacting laboratory standards. It is specially guaranteed to impart to gray, streaked or faded hair all its former harmonious beauty or lustre, of silken texture and shade. Its use cannot be detected. It is guaranteed permanent; its color withstands any condition or treatment that Nature's will—brushing, rubbing, shampooing, sunshine, salt water, perspiration, Turkish baths, permanent waving, marcelling and curling. It is safe, it cannot injure texture or growth; it contains no paraphenylene diamine. The ease of application enables anyone to apply it with invariable success.

If you are concerned about your hair, Jeanne Rosere, expert of the greatest hair coloring manufacturers in the world, is ready to give confidential advice on your particular problem.

Send No Money.

Merely fill out the coupon below.

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INECTO, Inc., 33-35 West 46th Street, New York City
Please send me without cost or obligation full details of Inecto Rapid Notox and the Beauty Analysis Chart Form L25.

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Address .....
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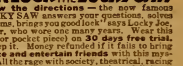
FREE TRIAL **Follow the directions — the new famous "LUCKY SAW answers your questions, solves problems, brings you good luck" says Lucky Joe.** The Odd Character who wore one many years. Wear this beautiful charm (or pocket piece) on **30 days free trial.** If you like it, keep it. Money refunded if it fails to bring good luck. **Amaze and entertain friends** with this mysterious jewelry. All the rage with society, theatrical, racing people in New York. Men and women everywhere, delighted! Be first in your neighborhood to have one.

Rolled gold. Brilliant polish. We send you **Four 25c Cash Certificates** If you rush order. Send ..... **$1** now for Lucky Saw and full directions for use to:



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High School Course in 2 Years

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LOUISE FAZENDA
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is a regular user of Jean Beautifier for preserving her youthful complexion and keeping her skin soft, smooth and clear.

Its purity—its fragrance—its magic, transforms the skin, lifts away wrinkle lines, eliminates pimples and blackheads, restores youthful freshness and brings a clear, beautiful complexion almost overnight. Try it and see how good it makes your face feel—then watch the wonderful results.

$5.00 TREATMENT $1.69
FOR SHORT TIME ONLY

Special ingredients used are very expensive, but for a short time we make this wonderful offer. Thousands delighted with results. Nothing like it on the market. Try it once and you'll use nothing else.

We guarantee complete satisfaction. *Send no money!* But order quick. Just send name and address. On arrival pay postman special price of $1.69 and postage to cover laboratory expense. If not delighted after third treatment return balance and we'll gladly refund price paid.

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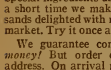

New Way to Make Money at Home

Do you need money? National organization, Fireside Industries, has a few openings for men and women. Wonderful, easy way to earn $5, $10 or more every day right in your own home. Fascinating, pleasant work. No experience needed. We teach you everything.

FREE Book Tells How

Beautiful **FREE** Book explains how to become a member of Fireside Industries, how you earn money in spare time at home decorating Art Novelties, how you get complete outfit **FREE**. Write today, enclosing 2c stamp.
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DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear naturally dark, long and luxuriant. Adds wonderful charm, expression and beauty to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid form or waterproof liquid. *At all dealer's or* Street portfolio
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BEAUTYPEEL "UNMASKS YOUR HIDDEN BEAUTY"

by *peeling off* freckles, tan, pimples, acne, blackheads, liver spots, wrinkles, and sallow, muddy or oily skin. NON-ACID stainless lotion. Painless, harmless home treatment. Used by famous movie stars. Effects instantaneous. Complete treatment $1.00. Write today for FREE BOOK "FACE PEELING AT HOME." Results guaranteed. Chemical Co., Inc., Dept. 102, 6506 Sunset Boulevard, Hollywood, California.

$100 a Week for CARTOONS

Get Into This Attractive Fast-Growing Field Now

Learn to Draw Cartoons at Home

A wonderfully simple method makes it amazingly easy to become a professional cartoonist right at home in a few minutes' daily spare time. Enjoy easy hours—freedom from routine—and make $100 a week or more. Write for Free Book, which tells all about this easy method. Mail card to-day.

Washington School of Cartooning
Room 102-D, 1113-15th Street N. W., Washington, D. C.

actor": (by Ernest) "David Torrence," (by David) "Ernest Torrence."

"I cant imagine our interfering with one another," says David, "Ernest has such a sweet disposition!

"I am usually cast in sympathetic rôles, while he plays ruffians or he-men or sinister individuals. As a matter of fact, Ernest is the nicest chap you'd ever care to meet. The public ought to know him as himself.

"Possibly it helps to have a brother in the same profession because we have each other when we want to talk shop!"

It was Myrtle Stedman's success that brought her son Lincoln to the screen, because, as he played around the set, he drew the eye of a director who was looking for just such a plump small boy.

About the same thing happened to Winston, brother of Patsy Ruth Miller, who was watching sister Pat one night when a boy of his size was needed for a hastily added scene.

The Bushman girls, daughters of Francis X., played their first parts on the same lot with their father, a few weeks ago, and credit "Franx" with the opportunity.

Jacqueline Logan has become so well known that it is news to learn that her mother's personal influence with managers procured her her first chance on the stage. Madame Logan was at one time one of the foremost contraltos in this country, for years a prominent member of the "Bostonians," the opera company that established the first operatic tradition here.

Elinor Painter, a pupil of Madame Logan, was playing the leading rôle in "Floradora" revival, and together they arranged that Jackie should be made understudy to Margalo Gilmore. Upon Miss Gilmore's withdrawal from the cast, Jacqueline played the part with great success.

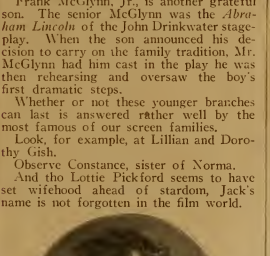
Frank McGlynn, Jr., is another grateful son. The senior McGlynn was the *Abraham Lincoln* of the John Drinkwater stageplay. When the son announced his decision to carry on the family tradition, Mr. McGlynn had him cast in the play he was then rehearsing and oversaw the boy's first dramatic steps.

Whether or not these younger branches can last is answered rather well by the most famous of our screen families.

Look, for example, at Lillian and Dorothy Gish.

Observe Constance, sister of Norma.

And tho Lottie Pickford seems to have set wifehood ahead of stardom, Jack's name is not forgotten in the film world.



Elinor Fair has been selected by Cecil B. De Mille to play the leading feminine rôle in "The Volga Boatman," written by Conrad Bercovici. Nearly every young leading woman in Hollywood tried out for the part before De Mille selected Miss Fair

***Yours, now*—the smooth hair you've envied**

Exasperating, the way your hair is forever getting out of place?

Don't put up with it. You can have the hair you've envied—smooth, well-kept—smart!

Stacomb keeps the most stubborn hair in place—*all day long.* And gives it a fine, healthy lustre. Stacomb helps prevent dandruff, too. Not sticky. In jars, tubes and liquid form. All drug stores. Buy Stacomb today.

Stacomb

Free Offer

Standard Laboratories, Inc.,
Dept. O-26, 113 W. 18th St., N.Y.C.
Please send me, *free of charge*, a generous sample tube of Stacomb.
Name.....
Address.....

Buoyant Foot Comfort for Every One Who Walks and Stands

Now you can say good-bye forever to tired aching feet. You can walk miles or stand all day long without being bothered with foot troubles. The secret is all in a simple but scientific little appliance called the ARCHLETTE that distributes the weight of your body over your arch and takes away the stretching strain between your heel and toes. It is made entirely of washable material and worn either under or over the hose.

SPONGE RUBBER ARCH PAD BRINGS AMAZING BUOYANCY

It is the soft pliable sponge rubber arch pad in the flesh pocket of the ARCHLETTE that makes you step sprightly with startling poise and a wonderful feeling of buoyancy never before noticed. So amazing is the added comfort of the ARCHLETTE that it is sold on an absolute guarantee of satisfaction. Just send us the tape measurement of your foot under the arch and over the instep. Also your shoe size, but SEND NO MONEY. Simply mail the coupon below with your foot measurements now, and pay postman only $1.85 plus postage when the ARCHLETTES reach you.

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1514 Fayette Bank Bldg., Lexington, Ky.

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Mail me at once a pair of ARCHLETTES. My foot measurements.....
Name.....
Address.....
City.....State.....

Losing 39 lbs.
In 6 Week Was Easy

Had Mrs. Betty Clarkson been told that in less than 6 weeks she could lose 39 lbs., she would have smiled incredulously, and then pointed to her 162 pounds as a pretty good reason for her doubt. She had tried about everything. To stand just 5 ft. 2 in. and weigh 162 lbs. made Mrs. Clarkson, as she puts it, "the despair of friends and dressmakers." Her story is interesting, for there are thousands today who have the same problem she has so happily solved, and who now have the same opportunity for free proof.

"I was so fat that I hated to look in a mirror. I was the despair of friends and dressmakers. I tried about everything to lose weight, without success, when a friend urged me to try the Wallace records. I really did it to please her, and as she told me the first lesson was free, I figured I had nothing to lose. I sent for the lesson—it came, everything free. Imagine my joy when the scales showed me 4 lbs. lighter the first week. At an incredibly low price I got all the lessons, and in just 6 weeks I lost 39 lbs., to music, nothing else. Now I am slender, wear modish gowns, look and feel better than ever, and Mr. Wallace, I owe it all to you. What I have done others can do, and the lessons aren't 'work,' they're 'just fun.'"

Wallace's Free Offer

For those who doubt and wish to test at home, Wallace has set aside a thousand first lessons, records and all, which he will gladly mail for a free trial, if you will send name and address. There's nothing to pay—no postage—no deposit. He wants you to prove for yourself that you can reduce, just as Mrs. Clarkson and thousands of others have done.

Wallace, 630 S. Wabash Ave., Chicago, Ill. 615

Please send me *free* and *postpaid*, for a week's free trial, the Original Wallace Reducing Record with all instructions. This trial is not to cost me one cent.

Name.....

Address.....

An Extremely Smart
Soft Leather Hat

Soft, handsome, rich kid. Fully lined with fine silk. Smartly finished. $5 By Mail

Becoming to most women; modish for Sport, Motor, Golf, Traveling, or Business; such a charming, practical, little hat; you'll love it. Try it on—in YOUR color—White with black underbrim, Red, Brown, Black, Blue, Fawn, Green, or Pearl Gray. Two sizes—medium and large. Retails much higher in the smart shops—as high as $15 in some.

Send no money—just drop us a postal and we'll send it C. O. D. Satisfaction or money back.

COUNTRY CLUB HAT CO.
Dept. M., 30 Lincoln St. Boston, Mass.

Jackie Coogan takes his first long vacation in many years. Accompanied by his father, Jackie is camping in the mountains of California. Instead of doing his lessons, he's learning to be a camp cook. And instead of working before the camera, he's acting as laundryman for the outfit

Books and the Movies

A CANVASS of booksellers, libraries and stores dealing in books, proves that, instead of the movies being a foe of reading, the screen is a friend to literature. And in the letters reaching MOTION PICTURE MAGAZINE, the authors of the screen plays and their works are mentioned almost as frequently as the stars.

Libraries all over the country have, of course, taken advantage of the public interest in screen versions of the classics of literature. And the motion picture producers are so thoroly aware of the importance of the author and the title of a novel at the box-office that it is almost impossible to persuade a producer to film a story that hasn't established itself with the reading public.

The public interest in books that have found their way to the screen works two ways. The screen production of a well-known story that has not been prominent on the shelves of the bookstores for several years instantaneously revives an interest in the book. And so the popular editions of famous stories that have been filmed have been in great demand.

Every film based on a celebrated story gains thousands of new readers for the novel. And this interest in the books may be traced directly to the popularity of the movie by the fact that the film fan invariably selects the edition of the novel which has been based on the photoplay and which is illustrated with the scenes from the film.

When the movie was still a novelty and a stepchild in the field of amusements, educators feared that it might have a disastrous effect on reading and that the younger boys and girls especially might lose their taste for books. But the movies have proved themselves to be such a direct stimulus to reading that educators, booksellers and librarians now co-operate with the managers of the film theaters in supplying the demand of the public for stories that have been brought before the public by way of the movies.

According to Grosset and Dunlap, book publishers, the screen version of a book adds immeasurably to the popularity of an author. After becoming established in literary circles, such novels as "The Covered Wagon," "If Winter Comes," "Monsieur Beaucaire," "The Sea Hawk," "Wild Oranges" and dozens of others have found a new and appreciative public attracted to the novels by the success of the film versions of the stories.

Our Birthday Calendar

IN case you want to write a birthday letter to your favorite star, we are giving you a list of some of the actors and actresses who were born in January.

Marion Davies arrived in this world on January 3, 1900; William Haines, January 1, 1901; Greta Nissen, January 30; Mae Busch, January 20; Vilma Banky, January 9, 1903; Zasu Pitts, January 3, 1899; Pauline Starke, January 10, 1900; Virginia Valli, January 10; William Beaudine, January 15, 1892; Noah Beery, January 17, 1884; Patsy Ruth Miller, January 17; J. Stuart Blackton, January 5, 1875; Pola Negri, January 3, 1897; Bebe Daniels January 14, 1901; Douglas MacLean, January 12; Monte Blue, January 11, 1890; Theodore Kosloff, January 2; Enid Bennett, January 22, 1896; Carol Dempster, January 16, 1902; and Ralph Graves, January 23, 1900.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Housekeeping's worst job made easy

NO LONGER need the necessary task of keeping the closet bowl clean be disagreeable. Sani-Flush does away with all scrubbing, scouring and dipping water.

Simply sprinkle Sani-Flush in the bowl. Follow directions on the can. Flush. Every stain, mark and incrustation disappears. Sani-Flush leaves the bowl clean and gleaming white. It gets down into the hidden, unhealthful trap and cleans that too. Banishes all foul odors.

Sani-Flush is absolutely harmless to plumbing connections. Keep it handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25 cents for a full-size can. 30 cents in Far West. 35 cents in Canada.

Sani-Flush

Cleans closet bowls without scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

A PERFECT LOOKING NOSE
CAN EASILY BE YOURS

Trados Model No. 25 corrects now all ill-shaped noses quickly, painlessly, permanently and comfortably at home. It is the only noseshaping appliance of precise adjustment and a safe and guaranteed patent device that will actually give you a perfect looking nose. Over 90,000 satisfied users. For years recommended by physicians, 18 years of experience in manufacturing. Nose Shapers at your service. **Model 25 Junior for Children.**

Awarded Prize Medal by the Wembley Exposition, London, England. Write for testimonials and free booklet, which tells you how to obtain a perfect looking nose.

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Learn PHOTOGRAPHY at Home Hundreds of big paying opportunities for you in this fascinating profession. Earn $3,000 to $10,000 a year. Study how under a leading photographer right in your own home. Write at once for my special offer of Professional Camera FREE. Open for limited time. Internat'l Studios, Inc., Dept. 1262 6601 Michigan Ave., Chicago, Ill.

SNUFFLING HEAD COLDS
cleared up quickly by anointing nostrils freely with healing, antiseptic
Mentholatum
Write for free sample
MentholatumCo., Buffalo, N.Y., Wichita, Kans.

Born Under a Lucky Star

(*Continued from page 27*)

boards between the heavy portières, nobody looked up. They were deep in discussion of something in the evening paper. The baby waited. . . . She took a step or two. . . . Even her mother didn't raise her head.

"Mid's here," Mildred said to her watching nurse. "Why dont they all make a noise?"

THE old square has been torn down to make room for the boulevard now, but when Mildred was six it was a quiet, three-lined spot, with the cathedral brooding over its peace, and the old Quaker school a hundred yards away.

When the baby, Mildred Gloria Lloyd, gets older she is to attend this same Quaker school, if only for a year.

"I hope she can have some of my old teachers," her youthful mother says, "I always go to see them when I'm back East. I feel as tho the things they taught me were the things Gloria will need. Character is stressed there more than books." Gloria is the "most important thing that ever happened to me," says Gloria's mother.

MILDRED was the kind of little girl who liked to play with dolls and make paper dolls. But instead of playing "house," she was always playing "theater."

"Her father was interested in the stage," said Mildred's mother, "but the prejudice of his Quaker family against anything of the sort kept him even from amateur performances. So when Mildred thought she'd like to try, he sent her to dramatic school."

But it wasn't influence or money that set Mildred's little feet on the cinema road to fame. It was her good fairy, or the answer to one of her "Please-God-give-me" prayers, or just plain luck.

She had come to Los Angeles with her mother and baby brother. She had not gone the rounds of the studios, but she had seen an agent, and she knew the sort of part she wanted to play.

Her hair at the time was very long and hung in curls below her slim waist. She had spent the "fatal morning" at the hairdresser's having it washed. The California sun glinted on it when she left the shop, but neither Mildred nor her mother knew that somebody besides the sun had his eyes on her.

A director had passed just as Mildred had come out.

"There's the girl!" he said to his companion.

Before the very sun that had pointed its golden finger at her newly laundered locks had sunk behind the Hollywood hills, Mildred's name had been signed on the dotted line of a brand-new contract that called for the playing of lead in a picture entitled "Little Miss Innocence."

FOLLOWED five pictures in rapid succession, the last of which was "All Wrong" with Bryant Washburn. But "All Wrong" turned out to be "All Right" for Mildred Davis.

War had spread its dark wings over the nation. Mr. Davis was included in the next draft and the family anxiety over the thrusting of a man of peace into the storm of war made the career of the daughter of the house of little moment.

"The child should be in school," her father wrote. "Bring her home at once. I may be going any day now."

They packed up immediately and crossed the continent. Mildred put away her make-up box and joined the little band of girls

Restore Gray Hair —Bob It!

—Look like a girl again!

WOULDN'T it be wonderful — if you could take 10 or 15 years off your age with a head of smartly bobbed, youthfully colored hair?

The first step—learn how to get rid of the gray, and that's easy. There's a famous cosmetic preparation which scientifically restores original color. It's a general beautifier, making hair glossy and fluffy. Doesn't interfere with shampooing, curling or waving. It transforms your appearance, bringing back the greatest glory of youth.

Learn by trial—free

I—Mary T. Goldman, inventor of Mary T. Goldman's Hair Color Restorer—offer proof that what I say is absolutely true. I ask you to accept a free trial bottle to test on a single lock. Then judge by results.

What you get is a clear, colorless liquid, clean and dainty. What you do is comb it through your hair and watch all gray go. Then, when you know that you needn't have gray hair, get a full-size bottle from your druggist or order direct.

Mail "Free Bottle" Coupon

Use X to indicate color of hair. Patented Trial Kit by return mail, explaining all.

Over 10,000,000 bottles sold

Please print your name and address

MARY T. GOLDMAN,
946-I Goldman Bldg., St. Paul, Minn.

Please send your patented Free Trial Outfit. X shows color of hair. Black..... dark brown..... medium brown..... auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....

Name .....

Street..... City.....

SEND ONLY No More 10¢ To Pay

TO HELP COVER COST OF HANDLING, WE WILL SEND YOU A FULL CUT, ONE CARAT

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We make this remarkable offer so that every lover of beautiful jewelry can have the opportunity of comparing a Coroditе Gem *side by side* with a Genuine Diamond. We want you to see with your own eyes the fiery flashing beauty of this Gorgeous Gem. CORODITE DIAMONDS are *double polished* and have the *true diamond* (32 facet) *cut*. So closely do they resemble the genuine that even lifetime experts are astonished. *The illustrations above show how beautiful a CORODITE looks when mounted in a ring.* Send your name and address and 10c in coin or stamps (to help cover cost of handling) to us Today. Your Corodite will come Fully Prepaid by return mail.

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Opportunity Is Knocking at Your Door

Miss Hazel Smith drew the small picture at the right before studying with us. The large drawing she made recently. Note the wonderful improvement accomplished through our training.

Miss Smith states, "I have found the Federal Courseon excellent 'all around art education' of very practical value, commercially. From a selling position two years ago that paid me $18.00 a week, I am now making $60.00 and $70.00 a week doing the kind of work I enjoy. In a day I often make more than I did in a week, two years ago. The Federal Course has been invaluable in placing me in this position."

Miss Smith is one of many girl students who have found our art training a quick and pleasant road to success.

Do You Like to Draw?

If you are one of the few so favored by nature, why not make the most of your talent? Develop your natural bent and take the surest road to independence—a pleasant road—earning money by doing the thing you like.

An Uncrowded, Unlimited Field

Publishers, each year, buy millions of dollars' worth of illustrations for magazines, newspapers, etc. Illustrating is the highest type of art. Women are well fitted for this work and have equal opportunities with men.

Federal Training Gets Results

because experts have prepared the course, over fifty nationally famous artists having contributed exclusive lessons and drawings thereto. The Federal School is a higher class institution giving practical art instruction by mail. It is nationally known through the success of its students, many of whom do work for the best magazines and newspapers. You can learn at home during spare time. No previous training necessary.

Send Today for "A Road to Bigger Things"

A free illustrated book, which you should read before deciding on a career. It tells about illustrating as a profession, about the famous artists who have helped build the Federal Course and shows remarkable work by our students. If you like to draw, just write your name, age, occupation and address in margin, mail it to us and we will send you the book, *free*.

Federal School of Illustrating

109 Federal School Bldg. Minneapolis, Minn.

Skin Made Milky White

Almost Over Night

No more freckles, blackheads, orpimples! No more redness, roughness, sallowness, or "muddy" complexion! Science has made a new discovery which clears and whitens your skin with amazing quickness. As if by magic, all blemishes vanish. Ask your dealer for a jar of Golden Peacock Bleach Creme. If he cannot supply you, just send us your name and address. Send no money. When package arrives pay postman $1. If not delighted, your money will be refunded.

PARIS TOILET CO., 42 Oak St., Paris, Tenn.

in yellow and brown who studied with the "Friends" in Philadelphia's Quaker school.

It was rather fun to go back and be a schoolgirl once more. War was exciting, even if your family didn't believe in it, and there were almost-grown-up parties to which Mildred was now considered old enough to go. There was her first "beau," too—who wasn't much of a success at it, according to the present Mrs. Lloyd. Back in Hollywood, however, the picture Mildred had made with Bryant Washburn was being shown. A certain young man wandered into the theater . . . and wandered out again an hour later.

"Get me that Davis girl for my next picture," he ordered.

But it wasn't easy to fill that order. The Davis girl wasn't to be found. An Arab with a folded tent had not vanished any more completely than had the maiden-with-the-golden-hair who had attracted the rising comedian.

For weeks and weeks the search went on, and then Mildred's good angel (who was an agent this time), found her address and sent her a telegram.

Mildred, summoned from her school, puzzled over the message with her excited mother.

They had been home for a year, and Hollywood had faded.

"Pathé release," they pondered. "Now, whom could we have known on Pathé?"

"There's a funny man in glasses who releases thru Pathé," Mildred remembered, "but I dont suppose he has anything to do with it."

The telegram said that Mildred was sought for a year's contract, but when she arrived in Hollywood, she was signed for two years, with an option on the third, an option which was taken up by the "funny man in glasses" with no urging whatever.

"I dont believe in love at first sight," announced Mildred, over the luncheon table, "I know that the first time I saw Harold I didn't especially like him. He had on a funny make-up and I thought he was nice for wise pretty awful. I'm sure he thought I was as undesirable as I thought him, that first day.

"But presently he asked me if he might come to see me. That was a week or so later. I said, 'No—nights were my own—days were enough!' Imagine!

"And after all that, I fell in love!"

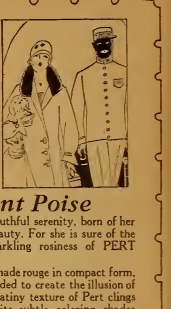
To Mildred, friendship is the corner-stone of love.

"People ought to be friends first, I think. It's because Harold and I are friends that he doesn't mind my going back to the screen. He can see my side. He's terribly interested in his work and I'm eager to have *my* work, to. I think I'll be twice as sympathetic and twice as keen about his pictures when I'm right in touch with the life.

"I'm so thrilled over starting work that I feel like a little girl with Christmas coming tomorrow. Only I had expected Christmas today!" The news had just been broken to her that the "perfect story" had been unearthed for her and she was to be "saved" for it, and Mary Brian rushed into "Behind the Front."

"They want me to 'come back' in the exactly right part. Isn't it sweet of them? My story has three times the opportunity, they say. My idea of a part is 'Alice in Wonderland,' next to that an 'Annie Rooney' part or a character-comedy. . . . Not a 'big shoe' part, tho!"

The first glimpse the interviewer had had of her had been in big shoes. Mildred had been standing on the Lasky lot, dressed in a ragged red sweater, football suit and giant-sized football shoes with cleats on the soles, her little-girl face ris-



Radiant Poise

in hers—a youthful serenity, born of her fresh clear beauty. For she is sure of the magnetic, sparkling rosiness of PERT Rouge.

A new, handmade rouge in compact form, skillfully blended to create the illusion of youth. The satiny texture of Pert clings invisibly and its subtle coloring shades into the natural tones of your skin. For more lasting adherence, apply it directly to the skin before powdering; it is then waterproof!

Shades for all complexions, day or evening wear, in a dainty gold finish metal case, 50c.

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Pert Rouge

Remove PIMPLES

with Lesculene PIMPLE CREAM

Are unsightly pimples robbing you of social popularity and happiness? Be rid of them, *quickly!* Lesculene—a new, amazingly *fast-working*, harmless cream treatment does wonders in most stubborn cases of Pimples, Blackheads, Sallow Skin, Prickly Heat, Acne eruptions and all other blemishes. Gives you the smooth attractive complexion you have hoped for. Get a jar today. If your druggist hasn't Lesculene, send 50c for *full-sized* jar postpaid. Satisfaction *Guaranteed*.

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taking orders for Zanol Pure Food Products, Toilet Preparations, Soaps, Laundry and Cleaning Specialties and Household Supplies. Nationally advertised from coast to coast. Not sold in stores. Fast repeaters. Big income every day. Exclusive sale. No capital needed Big money for spare time.

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is now more than ever the key note of success. Both in social and business life Bow-Legged and Knock-Kneed men and women, both young and old, will be glad to learn that my new appliance will successfully straighten, within a short time, bow-legs and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Worn at night. My new "Lim-Straitener," Model 18, U. S. Patent, is easy to adjust; its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of improvement, used and recommended for the last 5 years by physicians everywhere.)

Write today for particulars, testimonials and my free copyrighted physiological and anatomical book which tells you how to correct bow-legs and knock-knees without any obligation. Enclose a dime for postage.

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Light Hair Requires Special Shampoo to Keep It Golden

TO keep blonde hair from darkening, fading and losing its attractiveness, it is always necessary to wash it with particular care. The kind of shampoo suitable for dark or auburn hair may quickly ruin the charm of golden hair. Blondex, the new shampoo for blondes only, preserves the natural golden beauty of light hair. Brightens the dullest, most faded blonde hair and keeps it from turning dark or streaked. You'll be amazed and delighted with the results of even the first shampoo! Blondex makes the hair fluffy, soft and lustrous. Not a dye. Beneficial to the scalp and hair. Over half a million users. Nothing better for children's hair. Money back instantly if you are not delighted. Get Blondex at any good drug or department store.

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Your Choice

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Your choice of a Violin, Tenor Banjo, Hawaiian Guitar, Banjo, Cornet, Ukulele, Banjo Ukulele, Guitar, Mandolin or Banjo Mandolin. You will be proud to own any one of these instruments and you can have one absolutely **free.** A few cents a day for lessons is your only expense. Our system of teaching is so easy that you can play several pieces by note with the first four lessons. We guarantee success or no charge. Instrument and lessons sent on **one week's free trial.** Write for booklet today, no obligation.

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Orchard and Willow Streets, Dept. 19, Chicago, Illinois

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FREE when you buy a **$15 HAWAIIAN GUITAR and Case**

Only 4 Motions used in playing this fascinating instrument. Our native Hawaiian instructors teach you these 4 motions only. Pictures show how. Everything explained clearly.

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ing above the conglomeration with the inappropriateness of a rosebud in a machine shop.

"I've got the whole business on backwards," she observed, forlornly, "this figure four ought to be on my back instead of my chest; they wear the shoulder pads inside instead of outside, and both my shoes are on the wrong feet.

"I wasn't a tomboy when I was little. I played with dolls."

HER latest enthusiasm, tho, is the game of "squash," which isn't a vegetable but an excitement, she says.

"We're going to build courts for it on our new grounds!" she glowed, "Harold and I are going to learn to play it. We are having the best time over the new place! Every day we think of something else we want. We have a golf course, swimming pool, canoe race, club-house, theater and tennis courts. Gloria has her own play-house and garden and wading pool."

And then, there was Mrs. Davis telling how amusing Mildred had been when the baby was born. "Yes, I've got a baby brother, but I like my dog better!"

And there was Mildred telling about Gloria. . . .

"We told her not to touch Harold's cigarette box, and she whispered—she always whispers when she's impressed—'Who in de box?'"

The little girl who played with dolls has a real doll-baby now!

The Answer Man

(*Continued from page 76*)

U. R. M. T.—Thanks for the clipping. Smart girl you are. Sound travels at the rate of 400 yards per second. Exceptions to this rule: Scandal, 1,000 yards; Flattery, 500 yards; Truth, 2½ yards; Alarm-clocks——?

THE ELM TREE CLUB.—I'd do that little favor for you girls. Lou Tellegen was born in Athens, Greece, on November 26, 1881. He was formerly the husband of Geraldine Farrar, but now he is the husband of Isabel Dilsworth, and they have one son. Just tell the girls to keep as young as they can, as long as they can. That's the only secret worth knowing. Follow me, girls!

IRENE RICH ADMIRER.—Come, come cheer up! When down in the mouth remember that Jonah came out all right. Irene Rich never had any stage experience before starting in pictures, yet she is one of our greatest emotional actresses. Address her at Warner Brothers, Bronson Avenue and Sunset Boulevard, Los Angeles, California.

BROWN EYES.—Yes, it was a mistake to build us with ears facing forward, to hear all the good that others say to our face, for, if they faced aft, we might profit more by hearing the truth spoken behind our backs. Mary Brian is playing with Jack Holt in "The Enchanted Hill." That was Pauline Garon who did so well in "Satin in Sables."

TO TOA.—But he who never changes his opinions will never enlarge his knowledge. Right now Jack Mulhall is playing in Leon Errol's "A Lunatic at Large" in which Dorothy Mackaill is the leading lady. Lewis Stone is forty-seven years old, and a veteran of the Spanish-American War.

J. W. B.—D. W. Griffith is far from rich, but he ought to be worth $100,000,000. He had to give away over $3,000,000 in later profits on "The Birth of a Nation"

(*Continued on page 122*)

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The Dark Side of Fame

(*Continued from page 63*)

That's why, when criminals are given third degree, they put them facing a big light. It takes away their resistance and presently they lose control and do and say whatever is asked of them. Their life force is being used up. Well, stars live in much stronger light all the time. They cannot be like normal human beings who have sunlight and shade. They are irritable, without much self-control and susceptible to strong influence. Most marriages cant stand the strain."

Which may be the reason that Barbara has slipped in and out of marital bonds so often.

ONCE, the story-book tells us, Barbara tried to be a normal wife. She was married to Ben Deeley then. He decided to come to Hollywood to make pictures; she decided to come along and settle down!

You may ask breezes to stop blowing, roses to stop blooming, crickets not to chirp and water to run up-hill. The chances are against success. So with Barbara. Presently, she was over at the Fox studios writing stories for Gladys Brockwell—good stories, too.

And then, Louis B. Mayer saw her. . . . Wait a minute. . . . We'd better look at Barbara as he saw her and as one who loves her saw her at the time.

"Blue-green eyes, very black hair and an olive complexion—slender, graceful and rarely lovely. She had tremendous sex appeal, but it was normal—it did not offend women and was not resented by them. There were two things marvelously attractive about her—her lips and her hands. Her lips were seductive and of perfect beauty. Later, she began to pout them in order to show them, but then she seemed unconscious of her loveliness."

MR. MAYER cast her for a part in "Harriet and the Piper" with Anita Stewart, and from that Barbara mounted, as swiftly and easily as tho there were wings on her white feet.

"After her performance in 'Trifling Women'," says one adorer, "she could have had her choice of parts. The best dozen rôles in Hollywood were offered her. She was sitting on the top of the world!"

"But when she was at the top, she was at her sweetest," says another. "She was less vain, more lovable than at any other time in her career. She was glorious! I used to say to her:

"'Remember, Barbara, this sort of thing doesn't last!'

"But she would reply: 'I dont care! I have it now. Whatever happens I shall have had my taste of it. Nothing can take that away. I don't care!"

TURN another leaf: Barbara in New York—a star.

What was it that brought her down from her high estate? Poor pictures, poor direction, poor casting and poor health? A combination of all of them, perhaps, and too much of Manhattan's night clubs and the dazzling lights she was warned against by that judge of juvenile courts years ago.

"Nothing that happens can be altogether the fault of other people—altogether blamed on hard luck," sighs one of the many who love her. "From the moment Barbara became a star and could have everything her own way, she began to descend. She is a great actress but she needs a firm hand. She must be afraid of those in authority or she will not do her best work. She had cheap pictures, she was handled wrongly, she worked and played beyond her strength and she would not listen to reason.

"But she has had her lesson. She will come back, and come back gloriously!"

That's Out

(*Continued from page 59*)

they take them for granted. Who ever heard of a theatergoer visiting a play of the foothlights concerned with a New England fishing village or the Sahara Desert, and upon the following morning writing a letter to the *Morning Times* protesting that Cape Cod folk never wore the type of boots worn by the characters in the play, or that the type of camel used in the desert scene is never to be seen in the locality in which this particular play is laid?

Why Not Bootleg Pictures?

"THERE ought to be a law against making good pictures," writes S. K. B., "It would be the best thing that could happen to the films," he says, "for then a bootleg product would immediately flood the market and it would have to be good to be illegal. As leading bootleggers, he suggests Ernst Lubitsch, Malcolm St. Clair, Clarence Brown, and James Cruze, for they violate the fourteen-year mental age specifications in "Kiss Me Again," "Are Parents People," "The Goose Woman" and "Beggar on Horseback."

June on Trial

No picture is being looked forward to by the film industry with more anticipation than June Mathis's latest effort, "The Viennese Medley." In Hollywood studio circles this production is looked upon as something in the nature of a test for June, the chance for her to prove just how much she was really responsible for the success of "The Four Horsemen," Rex Ingram, Rudolph Valentino and others. In the making of "The Viennese Medley" Miss Mathis has had complete sway. She has selected an unknown director and many inconspicuous players for prominent parts. It will be a big victory for June if the production is successful.

The Foreign Situation

AT present the German studios are the only ones that seem capable of giving us even half-way competition in the silent drama. France and Italy, whose films in the early days of the cinematograph practically monopolized our screens, are now floundering helplessly in a new form of pictorial drama that seems to be beyond their skill. England has never been a serious contender for screen honors. Her producers cannot seem to learn how to adapt the written word to terms of the optical drama. Russia gives promise of future development but for the time being is a negligible factor. The remainder are unimportant.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

A Big Guy in the Movies

(*Continued from page 57*)

bottles with labels. Well, I got them. Had to—we were starting the picture in the morning, and then I've got my reputation that's got to be lived up to.

Nothing's happened since the last time, but you know my motto, Mazie, "Grin and bear it." If you didn't grin, you'd pass right out on the job. All my love, honey, and I'm hopin' to see you soon.

Friday.

DEAR MAZIE: I had to go out the other day and find a house where we could shoot some front porch scenes. I found one, finally. The guy that owns it didn't want to let us have it, but I gives him the old line, and he didn't hold out on me long. They cant resist me long, you know that, Mazie. We shot a couple of scenes with Bert Roach and Neeley Edwards, when the fellow that owns the house comes out and asks us to leave. The boss talked to him, but the boss didn't make no progress at all. The man went in the house after telling us he would call the police if we weren't off in ten minutes. The boss turns to me, and asks me what I'm goin' to do about it. I asked him back why he should ask me that question any more than any one else and he said I was the guy that had got the house, so he thought it was up to me to keep it. You see, the boss knew I was the only one who would be able to accomplish the impossible, but he wasn't willing to lose his dignity before the rest of the company; so I get bawled out and have to do the job besides.

I went up and rang the bell, and when the old fellow came to the door, I went in and started to talk with him. He was one of those guys who likes an argument, especially when he is pretty sure of winning, so we talked and we argued and we argued and we talked till I could see, from my position by a window, that the boys had finished up with their work. I bid my host good-bye, with many apologies, and walked out of the front door feeling fine.

The boss didn't say anything about it. I guess he must have felt kind of cheap, because he hadn't done it himself.

Saturday.

DEAR MAZIE: Awful busy these days. This is just a note to tell you a good one on Joe Murphy. We were making an Andy Gump comedy with him one day out by the lake. Joe was in the water supposed to get bitten by a turtle. The camera grinds away as Joe splashes around in the water. All of a sudden he grabs his hand and starts hollerin'. Seeing that Joe is actin' more natural than usual, we investigate and see that he is actually hurt. He had cut his wrist on an old tin can, and it was bleeding so that we had to take him to the hospital. I was told to go with him. He passed out half-way there, and had me scared stiff.

When he came to at the hospital, I was at the side of his bed and was the first person he saw. He looked at me, and his first words were. "Get me my press agent, so he can run a story about this." Can you beat it, the way these movie guys are always wantin' to be talked about?

Sunday.

DEAR MAZIE: Tomorrow morning we're starting a burlesque of "Uncle Tom's Cabin." The director just phoned me to have everything ready. I'm gettin' used to that, Mazie. I never worked for a director who didn't expect me to do all the work. And I never will work for one where I wont expect to do it all. So it's all right. If the directors cant do it themselves, it's a darned good thing that there's fellows like me who have the ability to put it over.

All this director wants for tomorrow is for me to have a pack of funny lookin' dogs to be bloodhounds, arrange for the ice blocks, make plans for the snow storm, and see to it that all the cast is on the job.

After that he probably figured I could go out and have a good time. The directors are such considerate fellows. Well, Maz..., I haven't gotten the raise yet, but you know why as well as I do. They're afraid of me, and they dont want to give me too much authority.

Screen Idols Past, Present and Future

(*Continued from page 98*)

indiscreet. As for Ben Lyon, he is now almost a screen idol, and he gives the impression of being just such a sort of boy as Mary Pickford is a girl—good, clean, likable, clever. He is, to my way of thinking, the Wallace Reid of the present, with something of the qualities that have made Thomas Meighan so popular. Richard Dix is another of the same class, altho quite different in other respects, and these two players seem to have about an equal chance in the future, other things being equal, with the odds slightly in favor of Dix. Ronald Colman is another young man who has lately come rapidly to the front, tho his rise has not been meteoric. He, too, has gained immense popularity, mostly by reason of his pleasing personality, altho he has certainly done some clever work on the screen.

BETWEEN Lyon, Dix and Colman, it is a question of "even money—take your pick." Antonio Moreno is very handsome, but he has been before us for a dozen years and never has been more than fairly popular, so we may perhaps eliminate him from the race. Ricardo Cortez is another of the possibilities, but he has been somewhat unfortunate in his allotments. A year or so ago I thought he was in the Valentino class, then I dismissed the idea when I saw him in "The Swan," but later when I saw him in "The Pony Express" it occured to me that if well handled he might yet be well up among the leaders. And so perhaps Cortez is still be to be reckoned with.

There are still other groups to be considered, such as Rod La Rocque and Monte Blue, Marie Prevost and Lois Wilson; Eugene O'Brien and Edmund Lowe, Wallace Beery and Ernest Torrence, Buster Keaton and Harry Langdon; Adolphe Menjou, Milton Sills and Lewis Stone, Lloyd Hughes and Robert Frazer; Bessie Love and Doris Kenyon, Raymond Griffith and Douglas MacLean; Lon Chaney and Bull Montana, Dorothys Mackaill and Sebastian, Clara Bow, Alberta Vaughn and Virginia Lee Corbin; Jack Holt and Fred Thomson, Aileen Pringle and Pauline Garon, Renée Adorée and Agnes Ayres, Conrad Nagel and Kenneth Harlan, but hold! there is no end of them, and I cannot mention everybody.

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What 1925 Has Meant to Me

(*Continued from page 22*)

back to the righteous road of villainy! "A villain, crushed to earth, will rise again."

By Lillian Rich

If 1925 had brought me nothing else, it would have been gracious in permitting me to make my home in Hollywood and to engage in a profession I love. As it is, it has brought me an exceptionally good contract—a credit on the material side of the ledger; and a long delayed visit from my mother and sister—a credit on the happiness side of the ledger. That makes it balance. So everything must be all right.

By Neil Hamilton

The most important event for me in 1925 was the signing of a contact with Famous Players-Lasky.

By Anthony Jowett

That question can be answered by me on a fifty-fifty basis.

Sometimes I think it was when Jesse L. Lasky met me in the lobby of a New York theater and asked me if I cared to try the picture game.

Coming as a "bolt from the blue," to use a colloquial expression, that surely was an event.

Then perhaps a bigger event was when, after I had played several bits for Paramount at the Long Island studio, I was told to call at Mr. Lasky's office as he very much wanted to see me.

I went there fully prepared to throw my shoulders back, hold my head up and be told that the picture business would manage to struggle along without me.

But Mr. Lasky crossed me. He offered me a contract—I signed it. I did not go down in the elevator, I walked the eight stories down.

I fancy that's what could well be called an event.

By Noah Beery

Noah Junior's winning the gold medal for highest scholarship honors in his class at the military school he attends for the second consecutive term.

By William Collier, Jr.

The biggest event for me was gaining an opportunity for serious drama, ridding myself at last from the nickname of my kid days, "Buster," and being recognized in my own right as William Collier, Jr.

By George K. Arthur

Well! On February 18, 1925, my baby daughter Jean appeared, the same day I signed a long-term contract with Metro-Goldwyn-Mayer—and this was only the *beginning* of 1925! Nuff said!!

By Anna Q. Nilsson

The year 1925 brought me my contract with First National, and the two most wonderful parts I've ever had, *Fanny* in "The Viennese Melody" and *Zanda* in "The Splendid Road."

By Patsy Ruth Miller

I never believed in astrologers until one told me that 1925 would be my lucky year. Since the beginning of this year I have signed a contract with Warner Brothers, acquired a new home in Beverly Hills, and my whole family and I have been in the pink of health every day. What more could any girl desire in one year?

By Joyce Compton

First National has given me my big chance in pictures.

By Anne Cornwall

This is the best year I have had. On New Year's Day I received a letter from the Wampas telling me they had chosen me as one of the Baby Stars. Since then, things have been coming my way so fast that I dont know what to expect next.

By Jack Mulhall

The year 1925 has brought me "back home" to First National Pictures. As in 1923—one of my brightest years, playing opposite Norma and Constance Talmadge—1925 has meant to me some of the greatest opportunities of my career, particularly opposite Corinne Griffith in "Classified," and Colleen Moore in "We Moderns."

By Jane Novak

My first trip to Europe—leading rôles, in English and German pictures—rich experience—thrills of seeing several foreign countries—home—three splendid rôles, two for Whitman Bennett, one for William Fox, Frank Borzage's production, "Lazybones"—joy of becoming an aunt—truly a wonderful 1925.

By Buck Jones

"Lazybones" is what 1925 has meant to me—my first big dramatic rôle!

I have William Fox and Frank Borzage to thank for this opportunity to play such a character as the small-town "lazybones." In the future I hope to have such dramatic opportunities in my Western pictures.

By Kathryn McGuire

Every young leading woman in the films will join me in an expression of thankfulness for at least one development during 1925. It is no longer necessary for the ingenue or the leading woman to be a helpless clinging vine, without even the slightest resource. At last we are having stories in which we can do something more than decorate the scene and kiss the hero in the final fade-out!

By Gladys W. Brockwell

This year has been a very happy one for me, since it has given me that opportunity which every actress craves thruout her career—the chance to demonstrate her versatility in a group of successive characterizations. No artist can ask for more.

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"If I had only known—"

TWO women went out to buy a certain expensive labor-saving device for the home.

One was greatly disappointed when, a few days later, they compared notes. She had bought the same product that many of her friends had owned.

The other woman had secured a greatly improved, new product—costing less, but of much more value.

"If I had only known there was a better one," the first woman said, "I would never have bought this old one."

"I had just read about it in an advertisement," explained the wise buyer.

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The better a product is—the sooner you'll see it in an advertisement

Cinderella? Maybe!

(*Continued from page 29*)

long and difficult apprenticeship was gone thru with just the same.

So she cant be placed among the Cinderellas.

MARY BRIAN, the *Wendy* of "Peter Pan," who was snatched up for stardom, is another alleged Cinderella who makes the boarding-school girls hate the French verbs the worse.

But just because nobody ever heard of Mary before is no sign Mary wasn't there. As a matter of fact, she has been in pictures for years—as a child actress. Because a flower wasn't plucked before, is no sign that it hasn't been struggling with heat and drought and thistles.

The nearest that I know of a real Cinderella of the screen is a girl that never would be thought of in that connection—Jetta Goudal.

And she spends most of her time vociferously contending that she is not one. But I think she is.

That is to say, I fear that Jetta was just spoofing when she came to Hollywood, telling us of her long experience on the stage and screen of Europe. She had been in one or two good pictures in New York—like "The Bright Shawl"; but her work in her first Hollywood picture indicated that she did not know the first rudiments of screen technique. This part was the vampish lady in "Open All Night." She was lovely and showed instinct for acting; but she did not know the simplest mechanics of screen acting—such as an extra girl would be taught her first day out—or in.

THE other Cinderella girl that I have in mind is Dorothy Sebastian. She really did burst headlong into Hollywood and was signed for a five-year contract before she had been in the place long enough to know any of the head waiters by name.

But, after all, Miss Sebastian, like Betty Bronson, was not an amateur. She had been in the "Scandals" and on the stage as a dancer and show-girl for some time.

Anyhow, Miss Sebastian will be sorry in the end that she even tried to Cinderella Hollywood. She has taken the long way around instead of the short cut—as she will discover. In the end, she will have to go back and labor thru a long apprenticeship.

Just so another little Cinderella whom I had forgotten. . . . Sally O'Neill, as she has been officially named—discarding her more attractive name of Chatsie Noonan.

Marshall Neilan found her in a café and boosted her into pictures as a star. I guess we will have to say that she is the real Cinderella of them all. The first time she ever passed a studio gate, she passed in as a star.

But this was only a restless vagary of the most restless director of the movies. Right now, she is like a bewildered baby who has been put up on the top of a high post. She doesn't know how she got there or which way she is going to fall.

The best thing she could do right now would be to drop the name of Sally O'Neill, become Chatsie Noonan again, and start in again from the beginning and learn what it is all about. She is a smart, enterprising little girl; but she knows nothing of the mechanics of her trade.

IF you will look over the "forever-after" girls of the screen, you will not find any Cinderellas.

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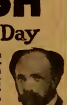

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fame until the end of their days, you would pick out some list like the following:

Lillian Gish, Mary Pickford, Doug Fairbanks, Charlie Chaplin, Adolphe Menjou, Mae Murray, Pola Negri, John Barrymore, Lon Chaney, Raymond Griffith.

Neither time nor circumstance can pull any of these people down. Each has something that is theirs to keep. Each has a niche that no one else can occupy.

Every one of them has earned his or her place on the roost. Lillian Gish almost starved to death—literally—making her way up. For a long time in New York she lived on tea and crackers while earning her meager living as a child actress. Lillian knows the technique of acting so thoroly that I saw her once explain to Charlie Mack how she could give him the impression of hysterical frenzy simply by her arms from the wrist to the elbow—not showing her face at all.

Mary had an apprenticeship just as hard and as thoro. Chaplin learned his art by entertaining crowds for flung pennies on the sidewalks of London. Doug had years of experience on the stage. Barrymore, Pola Negri, Menjou, the same.

Of all picture actors, Raymond Griffith has had the most thoro training. Circus acrobat, actor, dancer and professional pantomimist.

I HAVE included Lon Chaney and Mae Murray in this list. They have something they have acquired by hard effort that never can be taken away from them.

Chaney is a better actor than anybody has ever given him credit for being. His acting ability had been too heavily camouflaged in make-up, to be really appreciated.

Mae Murray, in a certain sense, cannot be termed a great actress. Yet in another sense, she has seen more clearly than any one else just what the screen is all about. She and Doug Fairbanks are the only ones to understand that this is a new and purely pictorial art. In a way she is not an actress at all; she is a beautiful poster girl—a magazine cover—who moves. Yet she will be there to the end. She has something no one can ever take away from her.

But to return to Cinderella:

You will find this state of affairs in Hollywood:

They may bust in and appear to be Cinderellas; but they never last. Sooner or later, they have to go back and learn the job in the hard school of experience. Only so can they win something that circumstance or bad luck cannot take away from them.

If I were a movie girl (or boy) I would pray every night not to be picked for a Cinderella. If I saw Mr. James Cruze and Mr. Cecil De Mille looking at me out of the casting director's window, I would yell for the police and run before they got me.

Mr. Darius Green found a way to fly by leaping out of his Pa's barn window; but he came to grief. When the Wright brothers, of Dayton, Ohio, learned to fly, they kept on flying.

By Popular Vote

Richard Dix is entitled to an interview in MOTION PICTURE MAGAZINE. *As you know, he has been a leader in the Answer Man's popularity thermometer. More "fans" ask questions about Richard than any other male star.*

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What's New in Bad Men

(*Continued from page 45*)

"My character *Paul*, in 'Bohème,' is a dapper fop of the period, given to cologne and laces, full of comedy possibilities in spite of being a villain. I chose him because of his comedy high lights, and because I know him—lots of him—in Europe today.

"There never need be rubber-stamp villains. Each one created can and should be as individual as a finger-print."

WILLIAM POWELL, just embarking on a career of villainy toward Gilda Gray in "Aloma of the South Seas," has his own ideas about bad men.

"A villain doesn't know he's a villain in real life. None of us knows what he'll do in an emergency. We may say: 'If a burglar comes in, or the house burns down, or I'm held up by a bandit, I hope I'll keep my head and behave like a hero—but until we've been in an experience of the kind, we cant *know* that we'll come out of it with colors flying.

"So in pictures, my heavies dont consider themselves wicked or cowardly or weak. But chance comes along—there's a choice put up to him, he may go this way, he may go that—he can easily argue himself into thinking that the way he'd like to go is the right way. The first slightly wrong turning taken leads him by imperceptible degrees into the wrong road. He loses his sense of direction and it's easier to take the next wrong turning."

GEORGE BANCROFT of "Pony Express" fame, whose "smiling villain" stands in a class all by itself, thinks there is too much emphasis placed on characterization.

"It's not characterization at all, it's being true to nature. I have been all over the world and have met men in all ranks of life and in most situations. I can imagine myself in their shoes, looking at life thru their eyes. For instance:

"As *Slade*, I knew I was to be called on to shoot my twenty-ninth man. I read three books about *Slade*, but they didn't tell me what kind of man he was. I could imagine him, tho. I knew a young fellow in New York. If you had met him, you would not have thought him a criminal—you might have liked him rather well, for he was a pleasant sort of chap—but he was a murderer.

"I pictured him and the way he'd go about it. He'd have said to his man, very quietly, very nicely, indeed: 'Joe, dont do that. If you do, I shall cut your throat. So dont do it again.' Then, when Joe disregarded his warning, my murderer friend would go to him, just as quietly, and, not raising his voice, he'd say: 'You remember, Joe, that day down on Eighth Avenue, when I told you not to do that again? You remember that I said I'd cut your throat if you did? Well, you did and I will!'

"That's my key to *Slade*. Before I could commit my twenty-ninth murder (the first shown on the screen), I went out and mentally committed the other twenty-eight so that I'd be an old hand at it.

"Men are not brutal villains such as used to be shown on stage and screen. Well, yes, there is a certain cockney type who would slam a woman or child up against a wall or knock them down, it's true—but he must be interpreted as he really is, hot-tempered, uncontrolled.

"Another type of man might take your hand and twist your wrist for you while he's smiling at you—covering his villainy so that those around might think 'He's only kidding her!' even deceiving the girl herself by saying: 'Oh, did I hurt you. I'm so sorry!'—but he manages to hurt all the same."

THE light touch is John Roche's idea of the most effective thing about the 1926 model villain.

"Villains used to be so obvious—just as comedy was obvious. You know how they exaggerated the silly ass Englishman into a caricature? They used to exaggerate a heavy until he was like a black silhouette among the rest of the nice pale people.

"We dont do that now. Our villains have to be twice as charming as the hero so as to be convincing when they're leading the lady astray or persuading the trusting to confide their honor or possessions into a rascal's keeping."

"A heavy is just like a hero, only the author has a prejudice against villains," says Tony d'Algy. "As for me, I dont like 'em either. Give me leads!

"In 'I'll Tell the World,' I played the young American city man, rival to the country kid. I was a smooth youth like one of these collar ads. I liked a good time and bright lights and maybe the girl would have seen things my way if that country kid hadn't happened along.

"Personally, tho, I cant see any difference between the two breeds—heroes and villains—except that the last-named gets what they call a 'dirty deal'."

But Nigel Barrie is more serious.

"All men are villains," he says, "that is, they have one weak place. Our new model is simply a man whose weak place is subjected to a strain which it cant stand.

"In 'Steel Preferred,' I play a youth who is in love with the daughter of his employer. He has a yellow streak. In ordinary every-day life that streak isn't evident. Perhaps he could have gone thru life and no one would ever have known he had it—he couldn't have known it himself, very likely—but he and the girl are in danger at the mill one night and he tries to save his own life, deserting her. Of course, the hero comes to the rescue, but the other chap is shown up.

"The new model villain is only an every-day man—shown up!"

"A villain has to be a good actor," is John Patrick's idea.

"I began by playing a young drunk in 'Flaming Youth' and now every time a producer sees the word 'drunk' in the script he thinks of me. I'm always drunk—on the screen."

"IT'S circumstances that bring out character," says William V. Mong, who has essayed a new villain in "Off the Highway." "A heavy is only a human being, after all, and the circumstances of the play show what kind of human he may be.

"A man may be your friend, satisfactory in every way, until the time comes that you need a big sacrifice—you need a friend to stand with you against the world—and he cant do it . . . or he can. . . . That is circumstances revealing him."

Edward Earle, of "The Viennese Medley," believes that villains are more interesting than heroes this year because they can be real.

"A leading man is too dumb, too unsuspecting, too noble for an actor to have any faith in his characterization. There's a lot more sense to a villain. He has a temptation and he falls. It's fun to show how he falls, why and what becomes of him."

So much for the "new model."

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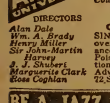

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FREE BOOK

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According to Harry Carr—

(*Continued from page* 50)

Lillian in "La Bohème." Huh! She would not wear them. Whereupon he ordered her from his studio.

"I ask her," said Erte, "Please do not come near me."

"Gish," he squealed. "Gish she is impossible. When Gish plays *Mimi* for three days we wait for her to die. It is time for her to die in the story. But Gish will not die. Why? She says she do not feel like dying. She will not die till she feels like it. We even have to get for her other music than Puccini so that she will get ready to die. I ask you: is that the artiste!"

Evidently Mons. Erte thinks that the time to die is when the he-dressmaker delivers the clothes on the set.

He admits Renée Adorée might be charming; but she committed a frightful outrage by refusing to wear corsets with his ravishing costumes—bouffant skirts and hanging sleeves.

On Erte's White List

PERSONALLY I dont know what a bouffant skirt is; but the depravity of a movie lady refusing to wear a corset with an Erte bouffant skirt must be almost beyond human expression—and human endurance.

He finds good points about Aileen Pringle—lovely face and fine carriage and high intelligence and so on; but he has confided in newspaper friends that Aileen's —well—legs, as it were . . . But let us hasten on to Paulette Duval who "have the slanting eye and the hair so beautiful drawn," etc. She passed. And Carmel Myers. Ah, he found Carmel sweet and lovely. Quite worthy of Paris.

Altho Erte evidently expected Hollywood to close the studios and burn up all the costumes on his departure, Hollywood has borne the loss with Christian fortitude. As have the producers. Erte was a genius; but a genius is a dubious blessing in the practical work of making motion pictures.

In leaving, Erte delivered one final shot. He said Hollywood morals are so frightfully proper that he suffers from ennui.

It's Time to Stop

I THINK that even Rudolph himself is somewhat bored by the Valentino matrimonial troubles; certainly everyone else is. I know that his managers would be greatly relieved if both Valentino and Natacha could be induced to sink, for a season, into silence. Meanwhile, Rudy seems to be preparing—just in a general way—for such future matrimonial eventualities as might develop. He has bought an Italian villa in Beverly Hills, and is having it remodeled at very great expense. He has stables enough for a hunt club, garages for his flock of automobiles, and kennels for the dogs to which Mrs. Valentino has referred in such biting terms.

"Very primitive character," said Mrs. Valentino one day as we sat watching Rudolph across their drawing-room. "What he likes to do—the most satisfying expression of his soul, is to get down under an automobile and take the machinery to pieces and put it together again."

About Dorothy Phillips

You've missed her on the screen. In the March issue of MOTION PICTURE MAGAZINE, Dorothy Phillips will tell you the story of her retirement—and why she has returned to the studio.

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Watch Your Make-Up!

(*Continued from page 93*)

up another man so that he exactly resembled the one who left. Presently he quit for some reason—I had three men in that one chair before the picture was finished and no one ever knew it.

"Wigs have a tendency to look faky. We dont use them as we used to do for character parts. We have what we call a wig-fall—the back part is wig and the actor's own hair is used to cover the front, for the faky part is always around the face.

"Richard Dix, in 'The Vanishing American,' wears two of these wig-falls—one the long-haired and one the bobbed effect. His own hair was allowed to grow a bit long in front, was darkened to match the wigs, and combed back over the fall."

GIRLS who have had comedy experience, thinks Jim Collins, know make-up from the inside out, which is why Betty Compson and Gloria Swanson seldom ask any assistance.

"I have helped Gloria—but there's nothing helpless about her! She happened to need something to make the veins show in her hands for the mother rôle in 'The Coast of Folly,' and what little assistance she needed I gave, but as a rule, she is like Pola—nobody ever has to bother about Pola's make-up.

"I once helped Wallace Beery when he had neuritis, but neither he nor Noah needs anyone to tell them. They know how to do anything and everything with grease-paint and false hair. Those two are where they are because they worked hard to get there. They deserve success because they never gave up and never stopped trying to improve.

"Anybody in this business who wants to work and work hard can get somewhere. All these starving extras you hear about—if they keep on starving they dont belong in the business. And I know a lot of them are going around saying 'Somebody ought to give me a chance!' when after a year and a half they cant even make up themselves and stick a mustache on in the right place.

"GERMANS make the best grease-paint—in fact, the best of everything in our line—but they dont know how to use it. Look at their films—look at their stills! Their wigs are faky and they dont understand shading—look at that picture of Emil Jannings on the wall—no make-up man over here would put black on a face! They put hair on in bunches, instead of building up a beard hair by hair.

"Make-up men from the stage seldom make good on the screen because they are used to stage methods—they get careless, tie the hair on with rope, almost, because the footlights would take care of the odd ends—forgetting that the camera picks up everything and no hair can be out of place.

"Once in a while I go on location with a company, but as a rule I send a make-up man with them, after I've figured out exactly what each member of the cast should wear.

"At that, climate has to be considered. In the 'Thundering Herd' I was so cold the grease-paint snapped off in your hands and we had to melt it to make the people up. In 'The Vanishing American,' the make-up melted in the heat and had to be thickened—we were using a body wash in some cases there.

"SPIRIT gum—a mixture containing ether—is used to stick on beards, you know. Frequently, an extra man who is being made up will be overcome with the fumes.

Gossip of the Camera Coasts

(*Continued from page 67*)

AGNES AYRES (Mrs. Manuel Reachi) has confided to the newspapers that the Reachi family is soon to have an heir.

FRANCIS X. BUSHMAN has become a grandfather; his son Ralph and Mrs. Ralph, who was Beatrice Danti, have been blessed by an addition.

"THE SORROWS OF SATAN" probably will be one of D. W. Griffith's most ambitious pictures. It will take Griffith at least six months to make it and the company may go to England for some of the scenes. Just now, Griffith cant find an actor who will play the devil—on the screen. Carol Dempster will have the leading feminine rôle, but Griffith is having considerable trouble to find a hero and a devil.

THOMAS MEIGHAN refused to go to work until his company found him a story calling for Florida locations. Tom had no desire to spend a cold winter in New York and so Paramount fixed up a script demanding a tropical setting. Last year Tom made about a half a million dollars in Florida real estate, so you cant blame him for longing to go back to dear old Ocala.

IN spite of the enormous amount of money he has made in the last few years, Rudolph Valentino is said to be hard up for cash. Rudy made several fatal mistakes but his worst error was extravagant living. When he traveled, he traveled in state and when he was living quietly in Hollywood, he spent money lavishly on his house, his servants and expensive motor-cars. This habit of tossing around money is said to have been one of the causes of difference between him and Mrs. Valentino. Now Rudy is in Europe but far from happy. Business and domestic troubles have eaten into his money and put a severe dent in his popularity.

The Screen Nearly Lost John Gilbert

Several years ago, John Gilbert was so discouraged over his chances in the movies that he nearly quit. No actor ever traveled a harder road to fame. He waited years for recognition and he worked for years in hopelessly inferior pictures.

Today he's the Man of the Hour. But Dorothy Herzog, who knew him in his years of discouragement, has written a sympathetic story of John Gilbert's early career. It is one of the features of the March MOTION PICTURE MAGAZINE.

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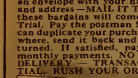

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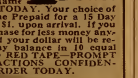

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I say to him: 'Lon Chaney swam thru a sea of spirit gum to get where he is—you've just had a sniff!' Lon is a real make-up artist. I was one of the gang led by Ernest Torrence in Lon's 'Hunchback,' and what Lon doesn't know about make-up isn't there to know!

"Yes, I began in the acting game. It was serials that got me interested in make-up, because that was how I held my job.

"In the 'Hope Diamond Mystery,' I started in a small part, looking just as I do now. I got shot in the first reel. That was the end of me, I thought, but the director said: 'I need a Hindu tomorrow. If you can look like a Hindu, you can go on working.' So I said to myself, 'Tomorrow I'm a Hindu,' and I went home and worked until I looked like one. After that, they needed a French cavalier for another episode, and then a letter-carrier who takes the diamond out of the London mail-box—well, I was in the serial for as long as it lasted and had to steal the diamond four times!

"D. W. Griffith used to say that as long as a man could change himself he had work, so I kept on changing myself until I got so good that the studios said I had better try making up other people, and presently I had worked myself out of an actor's job.

"Sometimes I work before the camera now, and often I make myself up in different characters so that directors can study them and see what sort of make-up they want for a special picture.

"In 'Drums of Destiny,' with Mary Miles Minter, we had to make some men as negroes from Portuguese East Africa. Those negroes cut themselves on the face with sharp-pointed sticks and make terrible scars—we finally worked it out with putty and grease-paint and our own kind of blood.

"Our own blood is a carmine-colored substance used for soda-fountain syrups—so it's quite harmless—we can give a player a mouthful of it and let him ooze it out between his lips after a fight—put some in an eye-dropper and drop it on his hair and let it trickle down.

"Then we have a whitener for gold teeth—Germans ought to use it on their leading men."

Jim Collins' delightful smile broadened.

"This is a tough game, but it's worth while. If you are willing to go without eating and sleeping sometimes and work your head off all the time, you'll be bound to land. Valentino struggled along for years before he made his hit—so did Gloria—so did all the big names who stay big. Some people make the leap to fame, but presently they slide down and you never hear of 'em again. Talk to them for ten minutes and you'll find out why.

"When I was doing 'The Spanish Dancer,' we used to get in from location at three in the morning, with a call for eight. I never went home, just slept here in my make-up room so's to be ready.

"Then people say: 'You're a lucky devil!'

"Sure I am!"

That Mystery Man

You'll find an interview with your old friend, the Answer Man, in the March issue of MOTION PICTURE MAGAZINE. *After considerable persuasion, the Answer Man has promised to talk and tell you the story of his long and interesting career.*

Watch for the story in our March issue.

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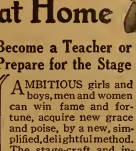

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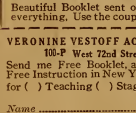

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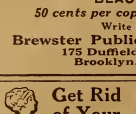

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Short Reviews of New Films

Stage-Struck

In which Gloria Swanson proves that altho she may have a title, she is not "high-hat." It's a crude, fairly funny slapstick comedy with Gloria in the rôle of a waitress with a Mack Sennett complex. Perhaps the picture will prove that Gloria is really funny and a "good fellow." Perhaps, however, it will disappoint those who think that Gloria is a "swell" actress and should behave as such. Parts of the picture are genuinely funny, but the absence of a good story or an appealing moment weakens the production.

The film starts with a color sequence, which is rather garish but which represents Gloria in her old magnificence.—*Paramount.*

The Scarlet Saint

A very weak play—thru which Mary Astor sobs her way. It begins with a kiss and ends with one, and there is nothing in between to recommend it but other kisses and Mary's sobs. The humor falls short at every point.

Mary is betrothed to a baron whom she does not love and who shortly after their marriage becomes a helpless cripple. She gives up her lover and devotes her life to caring for her husband, only to find that his helplessness is a pretense. There is a generous sprinkling of the standard "thrillers"—a horse race, duel, plotted kidnaping, prison, and poison. The picture slowly creeps thru seven tiresome reels, and then the cruel husband suddenly relents in time for a happy ending and another kiss. —*First National.*

The Wyoming Wildcat

Another one of those pictures of the great outdoors in which the honors for acting are carried off by a child, a dog, and a horse. Tom Tyler and Virginia Southern are both very conscious of the camera and you cannot help realizing it. Little Frankie Daro, under able directing, could do surprising work, and the dog and horse who pay no attention to the director do some fine acting.

Children under twelve will probably enjoy the picture.—*F. B. O.*

The New Commandment

"The love of a man for a maid"—a weak plot none too well acted. Ben is the very boyish lover of the rather mature Blanche Sweet, whom he rescues, in an absurd and impossible style, in a brawl in a French supper club. There is the usual misunderstanding of young lovers, and the war is dragged in to bring the two to a dramatic reconciliation. The love scene in the garden has, however, a quality of lyric beauty seldom found in pictures.

Holbrook Blinn and Clare Eames are well cast, and Betty Jewell and George Cooper add redeeming touches of humor to many trite scenes.—*First National.*

The Ancient Highway

Not a great picture, but one that you will enjoy. Jack Holt portrays the suave city man and crude lumber-jack with equal facility, while Billie Dove is well cast as the aristocratic descendant of an old French family. Miss Dove charms us with her remarkable beauty.

The action is that of the usual outdoor story. The fight in the city office of Montague Love, who plays the part of the villainous landowner, is only equalled in thrills by the log jam thru which Jack rides in a canoe and after dynamiting the jam, rescues the drowning Billie.

The storm is a wow and the picture well worth seeing.—*Paramount.*

Bright Lights

Charlie Ray is again our bashful country boy who stumbles over and into everything, including love. Charlie never should have left this type of picture, which is so peculiarly his own, and all his fans will give him a welcome back. Pauline Starke is very good in her part and so is Lilyan Tashman. The sub-titles are a riot.

You will laugh at and with Charlie, and altho there is an utter absence of plot you will never miss it. The picture never drags and is over all too soon. Everyone will enjoy it.—*Metro-Goldwyn-Mayer.*

Wages for Wives

This story may have been a success on the legitimate stage, but transferred to the screen, John Golden's play loses much of its flavor. It is decidedly mediocre and Creighton Hale and Jacqueline Logan are very weak in their rôles. Zasu Pitts runs true to form and Margaret Seddon is a very appealing little mother. The picture is poorly directed and the humor very trite.

We really could see no reason for it, for after winding thru six reels, it ends with everyone exactly where he or she was in the beginning.

Not very entertaining.—*Fox Production.*

Proud Heart

A story of life in New York's Ghetto, full of heart-interest—the love and sacrifice of Jewish parents for their children. The parts are well carried. To Rudolph Schildkraut and Rosa Kanson, acting is an art. You will weep with them in their sorrow and rejoice with them in their gladness. The play brings to our notice a new juvenile, George Lewis, who promises big things. Kate Price and Arthur Lubin give adept portrayals and Blanche Mehaffey is a most winning colleen.

Altho a direct appeal to Jewish sentiment, the picture will be liked and remembered by all.—*Universal-Jewell.*

Presenting Alice Tildesley

Alice Tildesley's articles and interviews will appear exclusively in the Brewster publications. Miss Tildesley is a newspaper and magazine writer who is now living in Hollywood. Her wide acquaintance among the stars and the charm of her style make her articles of especial value to any publication.

MOTION PICTURE MAGAZINE is proud of having Miss Tildesley among its contributors.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Gossip of an Old-timer

(*Continued from page 70*)

February, 1915

When Francis X. Thrilled 'Em

I was told he receives about three hundred letters a week from his appreciative admirers. He seems to have a very happy influence over the movie fans who have made him their favorite.—From *Chats With the Players.*

Why Stars Have Doubles

Among the accidents of the month were these: Dorothy Gish was struck by an auto and dragged forty feet; J. P. McGowan (Kalem) fell from the top of a telegraph pole and was seriously injured.

She Tried a Steve Brodie

Nell Kenny recently attempted to jump from the Brooklyn Bridge for the Universal Animated Weekly, but was arrested in time by the police.

No Comedy Lions Then

Marie Walcamp was painfully clawed recently by "King," the big Bison lion, necessitating five stitches.—From *Greenroom Jottings.*

She Pays a Big Income Tax Now

Zeloso—Cant tell who is the highest-paid actress, but probably Mary Pickford.

Still Room for Improvement

F. J. Ross, Galveston.—I agree with you about the poor scenarios than many of the companies are now using. I must admit that most of these are written in their own studios by their own people.—From *The Answer Man.*

Yes and No

(*Continued from page 72*)

Hoping this plea will do some good.

MINERVA CROSSON,
Fox Chase, Pa.

A Screen Critic Club

You might be interested to know that eighteen of us girls in this town have organized a Screen Critic Club and we have lots of fun. We are rapidly becoming first-class critics (so we think, anyway), and I have been appointed a committee of one to write and tell you that we think Irene Rich has been sadly neglected. If she had had one-half the opportunities that Norma Talmadge has had, she would now be at the top of the heap. We all raved about her in "Compromise," altho we did not think much of the picture itself. Without Irene Rich, Clive Brook and Pauline Garon, this picture would not be worth ten cents. In fact, Pauline Garon really did a brilliant piece of work in this picture, as she has in several others, but, of course, she is not in the same class as Irene Rich.

We are asking you, dear editor, to give us a chat with Irene Rich and a cover and a picture in the gallery and everything else that a great star deserves. If not, why not?

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Her Broken Mirror

On her way to the party, she dropped her compact. The mirror broke. In spite of her better judgment, the old superstition of seven years bad luck haunted her. It threw a cloud over her usual gaiety and the party was a great disappointment all around.

❦ ❦ ❦

Have you seen the new Mary Garden double compact with its *metal mirror—impossible to break?* The charm and the delicate odor of Mary Garden face powder and the ever popular Mary Garden rouge—so natural in color—are both contained in this most attractive thin compact, so easy to carry.

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Must They Have Temperament?

(*Continued from page 52*)

sad. There are light temperaments and somber ones, blazing as well as brooding ones. The temperament of an actor is the factor that decides in which field of drama he is to make his mark. I said that Richard Dix and Nazimova were temperamental. But no two temperaments in the world could be more unlike.

RICHARD'S temperament is of the golden, cheerful variety. He radiates pleasantness. It is impossible to harbor any grouch when he is around. His nature is too sunny to permit anything like that. I remember one occasion when I was directing Betty Compson and Mr. Dix in "The Woman with Four Faces." We had come to a standstill over one scene in particular, and Betty and I pondered over it, growing sorer every minute. Suddenly, a man in carpenter's overalls began pounding nails into the boards near my feet. Both Betty and I raised our voices higher. The noise increased, and so did our irritation. The fellow went on tapping. Finally, he raised his head. It was Richard Dix in the costume he wore for the picture. In the laughter that followed, good humor was again restored, and we could go on in saner mood.

Pola Negri is very temperamental, but she has her temper under tight control. She, like such other high-strung actresses as Norma Talmadge and Anna Q. Nilsson, resorts to tears if anything goes wrong. These three women I rate among the best on the screen today. It is a joy to direct them, they are so sensitive to impressions. But if any one of them is asked to portray a character in a way that she thinks is alien to the part, she will not be able to go on.

ONE thing I must point out in this treatise on artistic temperaments, and that is the exaggerated reports on the subject. You must have heard the incident of Pola and the peacock fan, or how another actress slapped a director, or any other spicy tales. Most of them are enlarged and elaborated versions of a simple, meaningless gesture. Have you ever played that game called "Scandal"? The players sit in a ring and the first one whispers a sentence to her right-hand neighbor. The sentence passes thruout the ring until it reaches the first one again, who recites the original and the garbled version, to show the vast difference. In a game it is funny. In real life it is apt to cause serious trouble. The movie studios are infested, from time to time, with sight-seers, scandal-mongers, who pounce on an innocent little tiff. By the time it has been repeated about one hundred times, it may grow into a shooting or a knifing or Heaven knows what. And then it becomes known that the actress is the possessor of a terrible temperament.

However, in spite of all their faults, give me the one with the temperament. An actor without temperament is like a violin without strings. You cant play on either one of them.

The Picture Parade

(*Continued from page 89*)

lieves in a clean sweep, but he's too deadly serious behind his go-getting smile.—Paramount.

Seven Keys to Baldpate—Comedy-Melodrama

George M. Cohan's melodramatic travesty introduces Douglas MacLean as a member of the Paramount Academy—and while the piece doesn't serve up as palatable fare as "Introduce Me," it manages to make a fairly neat dish for the comedian.

The original was a fast-moving, thrilling and amusing trick play—one well balanced with excitement and humor. The celluloid piece is not so good because there is so much effort made in gagging it up with bright "business." Naturally this robs it of spontaneity—a quality absolutely necessary if a comedy is to keep in step.—Paramount.

Classified—Comedy-Drama

Al Sentell, who directed Corinne Griffith's newest essay, jumped the hurdles neatly. Which means that Edna Ferber's true-to-life story, sketched as it is with deft comedy and thoroly intelligible humanities, has been treated with imagination. He makes it appear actually real, even when it borders upon coincidence.

Something should be said for Corinne Griffith, too. Not to our knowledge has she been given the chance to score as a comédienne, yet here she shows a pertness, a coyness in her study of the fair four-flusher which should carry her much farther along the road than all the distressed damsels of heavy drama which she has heretofore portrayed.

The piece is shot with humorous incident and the romance has a definite place in the scheme of things. The action bounds along on a high wave of adventure and comedy. It maintains a high-pressure spontaneity, sparkles with its captions and is dashingly played by the star and her company.—First National.

Satan in Sables—Drama

One of the Grand Dukes of all the Russias comes out of exile in "Satan in Sables." The movie producers have never made much capital of these Princes of the Blood. For some reason they've been banished. We hazard the guess that the ideal actor to portray one of them had not come to their minds.

Sherman's presence here gives value to the picture. Otherwise, it is the moth-eaten yarn of a man who dedicates himself to the job of saving his younger brother from the wiles of the vengeful lady of the evening.—Warner Brothers.

Old Clothes—Romance

There are photoplays which are photoplays and photoplays which are Sweet Photoplays. "Old Clothes" is a splendid example of a Sweet Photoplay. Not being content to let well enough alone, the producers have turned Jackie Coogan loose again in one of those sentimental saccharine yarns where he must indulge himself as junkman or rag dealer or newsboy.

Here Jackie plays a junker in old clothes. And so the picture becomes nothing but "The Rag Man" over again.—Metro-Goldwyn.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Must They Have Temperament?

(*Continued from page 53*)

off it. There are persons who say that her habitat is the East Side of New York, altho she may have been born in Paris.

SHE wanted to be known as an artist. And she proclaimed it to the world. One evening, bundled in her furs and jewels, she went with her escort to attend the opening of a new play. A musical prolog preceded the play, and during the fifteen minutes of this prelude, the rule of the theater was that no one was to be admitted. This young woman arrived seven minutes after the curtain rose. She was told she would have to wait eight minutes more. Her escort was willing, but she let out a yell.

"Wait? Why should I wait? Let me in, I tell you."

The attendant refused. She banged on the door with both her fists. She kicked, she shrieked: "I am an artist. I will not be kept waiting." She swore a blue streak, and the doorman was about to send for the police, when the prolog ended. She took her seat smiling. She had created a stir, anyway.

Now all this may be temperament. To me it seems like bad manners. Real artists like Gloria Swanson, Mary Pickford and Pola Negri have no use for such subterfuge. They let their work speak for them, and in their cases, the result is much more eloquent than any mere posturing or expostulating could be. I mention these three personalities as representative of the upper stratum of film actresses. They do all their acting on the screen, where it is of value, not off it. If it were not for Gloria's unique type of beauty and her exceptional good taste in dressing, you would not be able to distinguish her from any society gentlewoman. Pola Negri, violent vamp tho she is on the screen, is quiet and reposeful in real life. Mary Pickford would pass unnoticed in a crowd; so would Lillian Gish; so would Rudolph Valentino, and Tommy Meighan and Charles Chaplin and all of the other famous film folk. One young woman of my acquaintance pointed out Bebe Daniels to me at a dance. "That must be Miss Daniels, and yet it cant be," she said. "She doesn't act a bit like herself."

ONE thing you must bear in mind, and that is that many of the reputations of movie stars have been manufactured by press-agents who thought that Madame So-and-so would be more attractive to her public if it were known that she had the cute habit of slamming her maid over the head with a flat-iron if the eggs were boiled too hard, or that Mr. Whoozis, the famous Wild Westerner, loved his horse so much that he had a special stall built in the Whoozis dining-room where Horsie might take his meals with the family.

The generosity of motion picture stars has laid them open for much adverse criticism, paradoxical as it may seem. I guess whoever wrote "Generous to a fault" must have been thinking of film players. More charity, more real charity, the kind that asks no thanks, no appreciation, is performed by motion picture people than by any other group on earth. That is because so many of them have come from humble homes and have known suffering. Mary Pickford supports an orphanage. La Negri is doing the same in Poland, and so on down the list of names. If this is temperament, let's have more of it.

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SAN-GRI-NA is one of the most wonderful discoveries ever made, because while it reduces you, at the same time it greatly improves your health and vitality." People who have taken SAN-GRI-NA and reduced state that most of their ills disappeared after they had followed the treatment only a few days.

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"I've Been Interviewed!"

After talking about the stars all these years, the Answer Man has agreed to do a little talking about himself. His friend, Eugene V. Brewster, persuaded him to speak for publication.

You'll find this interview with the oldest and wisest Answer Man in the March Issue of MOTION PICTURE MAGAZINE.

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AND DONT FORGET MOTION PICTURE MAGAZINE contains more features—more real news and stories about your favorites—than any other screen magazine. Its articles, its interviews and its reviews are written by people who know what *you want to know* about the players.

Dont forget to watch for our March Issue.

Motion Picture Magazine

The Answer Man

(*Continued from page* 107)

in order to get $14,000 to finish the picture, because the bankers said that the public would never sit thru a twelve-reel picture. No, I dont use invisible hair nets on my beard.

MISS M. U.—You ask "Have I embroidered night-shirts?" No, I never have, have you? So you would like to play in a picture with Rod La Rocque. What girl wouldn't? His next picture is "Braveheart."

B. B. N. S.—Dont take the bull by the horns, take him by the tail; then you can let go without getting somebody to help you. Corinne Griffith is playing in "Mlle. Modiste," and Harold Lloyd in "For Heaven's Sake." That sounds like the working title only—they may change it later.

FALSE FACE.—Is it your own, or are you false? Famous Players for Virginia Lee Corbin now, but she free-lances a good deal. Sir Francis Drake was the first Englishman to circumnavigate the globe. Doris Kenyon and Milton Sills have finished "Men of Steel" and she is playing in "Mismates." Yet apparently, they are very well mated.

Watch Them Rise!

WOMEN		MEN	
Betty Bronson	86	Richard Dix	101
Gloria Swanson	77	Lloyd Hughes	81
Norma Shearer	57	Ben Lyon	79
Norma Talmadge	50	Ramon Novarro	78
Corinne Griffith	47	Ronald Colman	63
Bebe Daniels	42	Rudolph Valentino	62
Constance Talmadge	41	Ricardo Cortez	52
Pola Negri	41	Richard Barthelmess	45
Colleen Moore	41	John Gilbert	44
Mary Pickford	35	Douglas Fairbanks, Jr.	43
Lillian Gish	35	Rod La Rocque	37
Viola Dana	30	Douglas Fairbanks	32
Mary Brian	28	George O'Brien	28
Alberta Vaughn	27	Tom Mix	27
Marion Davies	26	Neil Hamilton	25
Mary Astor	24	Thomas Meighan	22
Dorothy Mackaill	22	Harrison Ford	22
Mae Murray	20	Conrad Nagel	22
Dorothy Gish	20	Percy Marmont	22
Eleanor Boardman	20	Monte Blue	21
Vilma Banky	19	Milton Sills	21
Alice Terry	19	Buck Jones	21
Barbara La Marr	19	Fred Thomson	21
May McAvoy	19	Antonio Moreno	19
Clara Bow	19	Clive Brook	16
Madge Bellamy	19	Eugene O'Brien	16
Esther Ralston	19	Lawrence Gray	16
		Warner Baxter	16

Betty Bronson again gains the lead on Gloria Swanson. As for Richard Dix, he's so far ahead that he has broken the top of the thermometer

The Home Beauty Shop

(*Continued from page* 69)

again, just bend it straight when you want to take it out. If you have been wearing your hair over your ears and want to keep it there, gather two little clusters, and pin them in place. Pin the rest across the back, and then carefully adjust the hair net, but keep the net off the hair line in front. Let the short ends about your face blow as much as they please.

But if you want to wear your hair up, begin to pull the front hair toward the back and pin it in place. Then take a broad back comb, and comb the hair up, letting the short curled ends fall over the back of the comb. This is a good way to let those tragic shaved hairs on the back of your neck get long comfortably, for you can adjust the comb as the hair grows, putting it higher and higher as the locks get long. When the side hair gets too long to tuck in the ends at the back of the head, begin putting them up over the two combs. It will show your ears, but never mind. And, the chances are that this style of coiffure will be so becoming that you will go on with it, letting the longer curls fall over the combs at the top and sides, long after your hair is long enough to arrange the regular "grown-up" way.

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The correct way to apply rouge is very important. Nature's own color appears in the form of a >, pointing toward the nose. Apply as shown by the diagram sketch, leaving a white space about the size of a silver quarter (or shilling) in front of the ear. Blend softly over cheeks with puff. Never apply in a hard, round, artificial spot. For waterproof, lasting effect, rouge should be applied before powdering.

Yes, this Rouge is flattering—

AND SO, SHE GREETS THE WORLD WITH A SMILE, CONFIDENT, SERENE, ADORABLE!

THE lovely glow of PRINCESS PAT Rouge appears to lie below the skin, not on it. Apply it to your own cheek and see for yourself what a fine, youthful blush it brings. Then you'll agree. *"Yes, indeed, this Rouge is flattering."*

Smart, new, modish! And one application lasts all evening. It is not affected by perspiration or moisture.

To-day the best looking woman knows how to use PRINCESS PAT Rouge. With her its use is an art. On the dressing table of this clever woman you will find two or three tints of "Princess Pat." She blooms in Princess Pat Rouge *VIVID* when she wears that gorgeous party gown and a bright flush is appropriate. Princess Pat *Medium* Rouge is her choice when a soft pastel shade suits her mood and her gown. And when a natural orange tint is just the right shade, she rejoices in Princess Pat *English Tint*, which won such instant favor with stylish women everywhere.

Then, confident, sparkling, always in poise, she graces every company, expressing in person and attire the last word in correct color harmony.

You can enjoy the same advantage. Princess Pat Rouge is sold at every department or drug store. Should your dealer be temporarily out, we will gladly send you a week's supply, free, on request.

We want you to prove to your own satisfaction how this unique rouge brings out your Beauty as no rouge ever did before.

Princess Pat

Princess Pat, Ltd. Chicago, U. S. A.

Princess Pat Lipstick

As a final touch to your beauty it is essential that the color harmony between lips and cheeks should be exact. With English Tint or Medium Rouge use Princess Pat *"Natural"* Lipstick; with Vivid Rouge use Princess Pat *"Vivid"* Lipstick. Keeps the lips soft and pliant—prevents dryness or chap.

Free Mail this coupon for a liberal sample of Princess Pat Rouge.

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Please send me, free of cost, a sample of Princess Pat Rouge, as checked.

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Still another smashing hit!

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Thrilled at "The Merry Widow"—

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DON'T MISS "SALLY, IRENE AND MARY"!

It takes you from the back-alley to the ball-room—back-stage and back again.

It's a knockout.

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And when we say that, we've said all there is to say about a picture.

It means *certified satisfaction*—sight unseen.

We repeat—DON'T MISS "SALLY, IRENE AND MARY"!

Star-studded with Constance Bennett, Sally O'Neil, Joan Crawford and William Haines.

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From the big hit that ran a year on Broadway.

DON'T MISS "SALLY, IRENE AND MARY"!

It's one of those wonderful

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One shade for all complexions

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Pum-Kin Rouge

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$1.50

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The Owl Drug Co
A National Institution Operating Stores in 24 Cities

The years have not robbed her of her beauty

Hers is the Natural Loveliness that comes from protective care. Millions are retaining the charm of youth in this simple way.

The "middle-aged woman" is fast becoming a relic of other days.

Age no longer is the line of demarcation between days of charm and allure and the tasteless complacency of a chaperon's corner.

Women have learned to stay looking young . . . and "looking" young means *being* young

A GIRL yesterday, a woman today . . . then suddenly, "middle-aged."

You want to avoid it. Every woman does. And you *can* if you wish. Note the scores of women young at 30, charming in the forties that you see everywhere today. That will prove the point to you.

To gain it . . . that priceless gift of youth . . . you must follow natural laws of cleanliness in skin care. Artificial methods have been supplanted in modern beauty culture.

Start with Palmolive, nature's formula to *keep* that schoolgirl complexion. Don't let it slip away from you. You can't regain youth, but you can *keep* it.

DO THIS . . . then note the changes in your skin

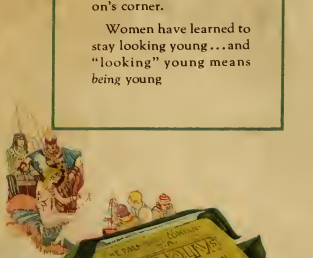
Wash your face gently with soothing Palmolive. Then massage it softly into the skin. Rinse thoroughly. Then repeat both washing and rinsing. If your skin is inclined to be dry, apply a touch of good cold cream – that is all.

Do this regularly, and particularly in the evening. Use powder and rouge if you wish. But never leave them on over night. They clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.

Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, or represented as of palm and olive oils, is the same as Palmolive.

It costs but 10c the cake! so little that millions let it do for their bodies what it does for their faces. Obtain a cake today. Then note what an amazing difference one week makes.



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Brett Litho. Co. N.Y.

MOTION PICTURE

MARCH - 25 CTS

A BREWSTER MAGAZINE

The Answer Man is Interviewed

The Star Who Wouldn't Stay Down

WOU[illegible] YOU WANT TO LOOK 17 AT 70?

When Beauty is at Stake —*take care*

Use a soap made for ONE purpose only: to safeguard good complexions

FOR your sake and for ours, we publish this in the interest of all concerned who value a good complexion. Some people, we learn, think ordinary toilet soaps, soaps claiming to be "for the complexion," have Palmolive effects on the skin.

That is wrong. They don't. Palmolive complexions come only from Palmolive.

In old days, women were told, "Use no soaps on the face." For all soaps then were said to be too harsh.

Then came Palmolive. It was made with cosmetic oils famous since the days of Cleopatra. It was made to be used freely, lavishly on the skin. Its ONE and SOLE purpose was to foster good complexions.

That soap changed previous ideas of soaps. Largely on expert advice, women tried it. And the results it brought in new beauty and new youth attracted millions to its use.

Palmolive soon became the leading toilet soap of the world. In France, home of cosmetics, it supplanted French soaps by the score. It is one of the two largest selling soaps in France today. French women find Palmolive their ideal of a soap. Its cosmetic qualities hold a supreme place in French beauty culture.

Now you may be tempted by rival claims to try unproved soaps on your skin. Think, please, before you do.

60 years of soap study, in the interest of skin beauty, stand behind Palmolive. It is made to do ONE thing well. That is to gently protect your complexion; to guard your youth and charm.

No other claims are made for it. Palmolive is not intended for other than toilet purposes. It is too neutral to be effective for fabrics. To make it good for other than complexion use its cosmetic qualities would be much reduced. Good complexions are too priceless to be endangered, and, frankly, we don't know how to make a beauty soap that is also effective for general use.

There are complexion soaps at 25c and more, we admit, that approach Palmolive quality. We know of some. But Palmolive sells at 10c—no more than ordinary soaps. Enormous production brings you this modest cost.

Carry that in mind, for your own sake, when asked to "try" another soap that claims Palmolive results. When beauty is at stake, use Palmolive, a soap you know is safe to use. It is nature's formula to "Keep That Schoolgirl Complexion."

THE PALMOLIVE COMPANY (Del. Corp.), Chicago, Ill.

French soaps have largely failed to please French women

Palmolive is one of the two largest selling toilet soaps in France today. When you are tempted with French claims for a soap, Madam, please remember that in France, the home of cosmetics, French toilet soaps by the score have given way to Palmolive.

In France, Palmolive Soap is the "imported" soap. French women gladly pay more for it than you pay. The cosmetic qualities of Palmolive Soap hold supreme today in French beauty culture.

Don't buy soaps with "French" claims and expect Palmolive results.

Palmolive Soap is untouched by human hands until you break the wrapper —it is never sold unwrapped

Soap from Trees

The only oils in Palmolive Soap are the soothing beauty oils from the olive tree, the African palm and the coconut palm—and no other fats whatsoever.

That is why Palmolive Soap is the natural color that it is—for palm and olive oils, nothing else, give Palmolive its green color!

The only secret to Palmolive is its exclusive blend—and that is one of the world's priceless beauty secrets

3005

Revel in the VIGOR *of* WINTER—

but keep the *softness of* SPRING

YOU CAN WITH THIS FAMOUS "TWIN CREAM" TREATMENT

IN the wintertime, when the air is so invigorating and social life so gay—when evergreens seem greenest and the joy of life is keenest—when every hour brings its sharp contrasts of heat and cold—that is when you must give your complexion the greatest care.

Get out-o'-doors all you can. Revel in the sports of winter. Skate, coast, motor all you please. But remember—old Jack Frost is a gay deceiver.

He will put roses in your cheeks, to be sure. He will make your blood tingle and give you vigorous health. But unless you're on your guard, he will also chafe and coarsen your skin. And, too, he will place you in snowy-white backgrounds that show up sallow cheeks and cruelly enhance lines and defects of every kind.

Yes, you want to watch that man, Jack Frost. You want to take extra good care of your complexion now, for winter is the time of social conquests and social joys; the time when beauty means the most.

A new way to protect and enhance your beauty

Here is a way to outwit the wintry winds and keep your beauty in bloom the whole year 'round—a new way that will enhance and retain your natural loveliness; make even a coarse, unlovely skin gossamer-fine; that will counteract the effect of wind and exposure and keep your skin soft, smooth, and fine-textured. This is the famous Twin Cream Treatment—one cream to build beauty from within; another to repel enemies that attack from without.

Remember that no single cream can give your skin all that it needs. It is not possible, because—

Your skin needs nourishment, *must* have it, if it is to be healthy. And naturally all nourishing creams must *open the pores* in order to feed the underlying tissues.

Also, your skin needs protection; *must* have it, if it is to be delicate, soft, fine-textured. And for protection the pores must not be left open, but must be normally *closed*.

Your own good judgment will tell you that no single cream can do both. But Princess Pat Twin Creams, *acting together*, can do what no single cream can—nourish the tissues first, then close the pores, thus preserving your skin's soft, satin-like texture. You know what this means, for "All true beauty must begin with the texture of your skin."

Try this Famous Twin Cream Method at Our Risk

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The Trade Mark of Romance

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Personalities of Paramount and their Paramount Pictures

Lois Wilson

—is the winsome teacher of the country school in The Vanishing American. Those who remember her wonderful performance in The Covered Wagon will watch eagerly for this new role. Other Paramount Pictures featuring her are: Welcome Home, Rugged Water and Irish Luck.

Richard Dix

—plays the title role of The Vanishing American. He makes a magnificent Indian, combining the lion and the fox in plot and deed! Other Paramount Pictures in which he is appearing are: The Ten Commandments, The Lucky Devil, and Womanhandled.

Zane Grey

—is the envy of even best-selling authors. He wrote The Vanishing American. The vast number enjoying the book are keenly expectant of its Paramount picturization. Other Paramount Zane Grey Pictures are: Wild Horse Mesa, Light of Western Stars, and The Thundering Herd.

Noah Beery

—plays the official in charge of the Indian Reservation. Villainy and smiles go together, and the more you hate the character the more you admire the actor. Other Paramount Pictures in which he is seen are: Light of Western Stars, Wild Horse Mesa and Lord Jim.

Raymond Griffith

—is the touchstone of mirth. Indifference becomes smiles, and smiles a volley of laughter when he appears. Make a list of his Paramount Pictures and enjoy them. Start with: The Night Club, Paths to Paradise and A Regular Fellow.

Betty Bronson

—leaped into fame as the Peter Pan girl. Today her success in A Kiss for Cinderella has outranked even Peter Pan. Other Paramount Pictures in which she appears are: The Golden Princess, Not So Long Ago, and Are Parents People?

Produced by
Famous Players-Lasky Corp.
Adolph Zukor, President
New York City

Reinthal & Newman, N. Y.

THE END OF THE TRAIL

Races pass and leave the old, old story of strife and song. The Indian passes in this our time, within the Reservation gates; a figure as sinister as a bloody arrow, but filling the eye and the heart with his tragedy. "Adieu, *Vanishing American*, adieu — may you find the Happy Hunting Ground of your camp fire dreams."

This epic of the Indian has already been acclaimed by hundreds of audiences as ranking with The Covered Wagon in scope, power and human interest.

Here is a picture of enmity and gallantry and fierce love-making in the very shadow of danger. The vision of Paramount, Zane Grey, Director George B. Seitz and Supervisor Lucien Hubbard searched out and composed all this for you, the Paramount organization pursuing, as it always does, the ideal material for the greatest shows that human beings can desire.

* * *

Like stately ships magically appearing one after another on the horizon, and slowly coming in full view, came *The Covered Wagon*, *The Ten Commandments*, *Peter Pan*, *The Pony Express*, *A Kiss for Cinderella*, *That Royle Girl*, and now *The Vanishing American*, sailing the sea of more than one or two seasons' brief popularity, and even so being but leaders of a great fleet cruising literally to the admiration of all lands and peoples.

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Motion Picture Magazine

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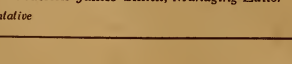
Vol. XXX MARCH, 1926 Number 8

Agnes Smith, *Editor*
Frederick James Smith, *Managing Editor*
Harry Carr, *Western Editorial Representative*
Colin J. Cruickshank, *Art Director*

The Handwriting on the Wall

An Editorial by



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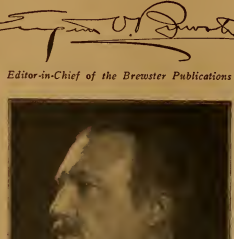

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THERE is a growing evil in the motion picture industry which I have been watching for years—the littering of the screen with words.

Years ago we had to tolerate "One moment please while we change reels," and the advertisements of the local butcher, baker and candlestick maker. Then, when they learned to put two machines into the projection room, thus giving us a continuous performance, they began to give us long casts of characters and numerous subtitles. Then somebody adopted the system of introducing the cast of characters one at a time as the picture progressed instead of all at once, which was diverting and harmful, altho it is still done by some producers. Then came the bright, sparkling, "literary" titles; then the long, historic, descriptive ones, and so on, and now we have in every picture about a reel of descriptive text, including copyright and censorship notices and long lists of the various persons who have contributed to the making of the picture. "Madame Sans-Gêne" is a good example of title surplusage—diverting and unworthy.

WE go to the theater to see a picture, not to read a book. Must we know who the title writers were, the cameramen, the assistant director, the artists, designers, stage carpenter, etc.? Of course, if I were only a super I would like to have my name on the screen because it would perhaps add to my earning power in the future as I gradually became known, but if I were considering only the interests of the industry I would not "kill the goose that lays the golden egg." I am very sorry for the numerous persons who help to make a great picture and who are "born to blush unseen," for some of them are geniuses, in a way, but my chief concern is the welfare of pictures. They should address the producers—not the public.

There was quite a newspaper controversy recently as to whether or not the person who "doubled" for a player in some daring scene should be given credit on the screen. Certainly not! My opinion is that all these things properly belong on the printed program, as in the speaking theater, and not on the screen. They retard the imagination.

I AM well aware that the directors, cameramen, titlewriters, etc. demand in their contracts that their names be given on the screen, but this does not alter the fact that every unnecessary word on the screen hurts a picture. It only takes a few moments, it is true, to see all these things on the screen, and we can close our eyes if we wish, but nevertheless the screen is no place to advertise. Let the producer pay more money to the participants if necessary and let the participants agree on non-mention.

Furthermore, I think that the cast of characters should be at the end of the picture and not at the beginning, for obvious reasons, or, better still, on the printed program or on the proscenium or curtain, where it can be studied at leisure before the picture goes on or after, or during intermission. The scenario writer should so construct the play that titles, descriptions, and explanations of any kind will rarely be necessary. We cannot get realism if we halt the imagination too frequently by titles that explain what has been said or what has been done —the action should tell this. A *perfect* picture requires *no* titles. One has to dismount from the continuity of the story and get into the saddle again at every title and at every announcement of the name of the player.

Every picture theater should have a printed program containing all the facts about the picture and all the announcements and advertisements. The screen should be kept clean for the story of the play.

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

Eugene V. Brewster, *President and Editor-in-Chief;* Duncan A. Dobie, Jr., *Vice-President and Business Manager;* E. M. Heinemann, *Secretary;* L. G. Conlon, *Treasurer.* Also publishers of MOTION PICTURE CLASSIC and MOVIE MONTHLY.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

First copyrighted and published February 21, 1911.

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Motion Picture Magazine

MARCH, 1926

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Gives Physical Voice Culture Credit for Grand Opera Voice

Each 24 hours brings me a stronger and better hold on my voice. I feel like telling you of it each day when I think back to six years ago when catarrh had just about finished my hearing and voice.

I joined the Los Angeles Opera Company this Spring and we will have five Operas ready in September. It is really pathetic to see the *star pupils* from the *great voice masters* try for a place in the Company. Some very pretty, but weak, palate attacks, throat and lip attacks. I work hard all day and your silent exercises are a wonderful rest.—Bert Longtre.

Harry Lompierre Finds the "Right Way"

I wish to give credit where credit is due. The past twelve years have been spent in professional singing.

Believing that I had at last found "the right way," I cancelled an entire season's bookings to apply myself diligently to your idea.

Today my voice is completely new. Formerly, I could sing only a fair "F" (fifth line). Now I can sing high "B" flat, with a rich, resonant, manly tone. — Harry Lompierre.

Church Singer Delights Congregation

I cannot help but say "Thank God" for everything you have done for me. As I sang in church yesterday people turned to see who was singing.

I hope you will always think of me as one who has made a big success in the work I chose to do.—Carolyn Baker.

For obvious reasons the names signed to these letters have been changed. But the letters are all true and the real names of writers will be sent on request.

Singer Triumphs Over Discouragement

Did you think one year ago that I would now be singing as high as high "C"? I am very sure that I didn't.

I often think of that hopeless first letter I wrote to you and I want to thank you for the help you have given me and especially for the cheering letters at the beginning when I needed boosting along the worst way.

Hoping that you will believe me to be ever your grateful friend.—Mrs. Mary Brown.

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"BEN-HUR" Is Shown AT LAST

The Screen's Most Ambitious Achievement Is Given Its World Premiere in New York

By AGNES SMITH

THE pet legend of the movie world has come to life at last. "Ben-Hur," the theme of countless stories, has finally reached the screen. After spending four million dollars and after several years of labor, "Ben-Hur" has truly reached the goal set for it by its backers and producers. It's a masterpiece.

Here, finally, is a universal motion picture. We cant think of anyone who doesn't want to see it. We can picture no country where it wont be popular.

There is a lot to write about this picture. But, after sorting over our impressions, we can select two outstanding factors which, by themselves, would make this a great film. One is the performance of Ramon Novarro, and the second is the presence of Betty Bronson.

As *Judah, Prince of the House of Hur,* Novarro gives one of the greatest romantic performances we ever have seen. He has youth, he has grace, and he is handsome beyond belief. Moreover, he has qualities of sincerity and of earnestness that we never before have seen in his acting. In a florid narrative, Novarro's *Ben-Hur* stands out as a clearly rounded and entirely believable human being.

As for Betty Bronson, she appears only in a few scenes. Miss Bronson is seen as the *Madonna.* But her scenes are the loveliest in the picture. The spiritual quality of her face—her innocence and her purity—is something that you will remember always.

ASIDE from these two fine artistic performances, the rest of the picture is gorgeous spectacle and magnificent melodrama. There is, of course, the chariot race—the most exciting thing of its kind ever filmed. The audience at the George M. Cohan Theater in New York rose up and yelled during most of the race. And there are the scenes in the galleys, which impressed this critic even more than the chariot race.

And, above all, there is the ancient world depicted in all its splendor. The backgrounds in "Ben-Hur" are a story in themselves.

We never read General Lew Wallace's novel and we never saw the stage play of "Ben-Hur," but we have an idea that the picture is far greater than either the novel or the play. Once we tried to read the novel and found it cumbersome and out of date. And so we make a low bow to June Mathis, Bess Merdyth and Carey Wilson for their fine achievement in sifting the material and making such an admirable selection of episodes.

WE have an idea, too, that the picture stays close to the spirit of the original. It has a genuine religious fervor. In spite of all its gaudy spectacle, it has a singleness of aim and a unity of purpose. Unlike the other Biblical spectacles that have come to the screen before it, "Ben-Hur" is shy on orgies. Its producers had the good taste to go slow on dancing girls and Roman banquets. Even the role of *Iras,* the siren, played by Carmel Myers, is reduced to a minimum of footage.

Another instance of good taste comes in the scenes in which Christ figures. The Saviour is depicted as a Hand, a Light, a Drooping Figure bearing a cross. In fact, all the Biblical episodes are reverently treated. The Nativity scene, so superbly played by Betty Bronson, comes early in the picture and yet it is the episode that you'll remember longest.

THERE are, of course, other performances, besides those of Mr. Novarro and Miss Bronson, that deserve high praise. May McAvoy, as *Esther,* gives a performance of simplicity and beauty. Frank Currier, as *Arrius the Roman,* is particularly fine; while others who come in for their share of glory are Claire McDowell, Kathleen Key, Nigel de Brullier, Mitchell Lewis and Leo White. Francis X. Bushman is *Messala.* He hasn't changed a bit. And while we are handing out credits, may we praise the subtitles of Katherine Hilliker and H. H. Caldwell?

The slow and enormous task of transferring "Ben-Hur" to the screen was entrusted to Fred Niblo, who has emerged with plenty of glory. But back of Mr. Niblo, there must have been scores of underworkers. In fact, "Ben-Hur" is not one man's picture. It is the achievement of one organization—Metro-Goldwyn—and a general summing up of all the technical feats that the motion picture has learned to perform, up to date.

Its faults are the faults of motion pictures as a whole. Under the spectacle, it has little brain and not much heart. It pleases your eye without touching your soul. Except for Miss Bronson's scenes and Mr. Novarro's, it astonishes you rather than moves you.

But in spite of these deficiencies, which are illusive, hard to define and remotely felt—"Ben-Hur" remains a great milestone in film history. It is, to date, the greatest attraction the screen has produced.

EDITOR'S NOTE

Because of the unusual importance of "Ben-Hur" as a production and of the keen interest which surrounds its première, we are substituting this review of the picture and omitting The Bulletin Board, which usually appears on this page. The presentation of "Ben-Hur" at the George M. Cohan Theater in New York on December 30th was the event of greatest importance of the month and we are giving you this account of the film as a matter of news. Next month, The Bulletin Board will appear on this page as usual

THE value of "Ben-Hur" to the screen lies very largely in the fact that it will widen the appeal of motion pictures. Probably there will be thousands of persons who will see this film who aren't in the habit of going to motion pictures. Only a few motion pictures achieve this distinction. "The Birth of a Nation" was the first of the great films to widen the scope of the screen's audience. The screen owes it a debt it will never be able to repay. "Ben-Hur" is another such film. Its production gives motion pictures a new prestige, a wider scope and a greater importance.

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. . At the COLONY CLUB

206 Members tell why this soap is best for their skin

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Within the carefully guarded portals of the Colony Club one sees New York society at its best—gay, gracious, suave, with a little of the grand manner, of old traditions, lingering beneath its brightly glittering surface.

And the women, distinguished and elegant, who make up the membership of the Club—there are none in the world more fastidious than these.

"WITHIN these carefully guarded portals one sees New York society at its best—gay, gracious, suave . . ."

How do these women, who can afford the most costly personal luxuries, take care of their skin? What soap do they find, pure enough and fine enough, to trust their complexions to?

Of nearly 400 members whom we asked this question, more than half answered, "Woodbury's."

"WOODBURY'S *always*," they commented. "*It leaves my skin smooth and velvety*"—"*Leaves my skin feeling so clean and refreshed*"—"*I have a very tender skin, and this is the only soap that soothes it*"—"*It's been my favorite for years.*"

* * *

A skin specialist worked out the formula by which Woodbury's is made. This formula not only calls for the purest ingredients, it also demands greater refinement in the manufacturing process than is commercially possible with ordinary toilet soap.

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The same qualities that give Woodbury's its beneficial effect in overcoming these common skin troubles, make it ideal for regular use. A 25c cake lasts a month or six weeks.

Within a week after beginning to use Woodbury's you will see an improvement in your complexion. Get your Woodbury's today—begin tonight the treatment your skin needs!

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The Andrew Jergens Co.,
1303 Spring Grove Ave., Cincinnati, Ohio.

For the enclosed 10c please send me the new large-size trial cake of Woodbury's Facial Soap, the Cold Cream, Facial Cream and Powder and the booklet "*A Skin You Love to Touch.*"

In Canada, address the Andrew Jergens Co., Limited, 1303 Sherbrooke St., Perth, Ont. English Agents, Quelch & Gambles, Ltd., Blackfriars Road, London, S. E. 1.

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OUR PORTRAIT GALLERY

Photo by Mandeville, L. A.

CORINNE GRIFFITH

Somewhere, just around the corner, there is a great story waiting for Miss Griffith. And we are hoping that it will be "Mademoiselle Modiste," her next production

ALICE DAY

She made her début under the patronage of the Grand Duke Mack Sennett. She's pretty, she has ability, and she has personality. The serious drama—so-called—will get her yet

Photo by Spurr

DOLORES COSTELLO

Dolores has had a lucky year. A beginner in pictures, with the background of a movie family, Dolores has the leading rôle in "The Sea Beast" and in "Mannequin"

Photo by Spurr

LEW CODY

Mr. Cody is making a quiet retreat from the position of villains and sneaking into the ranks of the heroes. This amiable gentleman is one of the best-known picture-stealers in the business

Photo by Ball

NORMA AND THOMAS

True to their agreement, Miss Talmadge and Mr. Meighan will co-star in "My Man." After making one special together, they will return to their old policy of individual starring pictures

CLARA BOW

A Brewster Fame and Fortune Contest brought Miss Bow to the screen. Her next appearance will be in "Dancing Mothers," and her director, Herbert Brenon, is enthusiastic over her work

GRETA NISSEN

Miss Nissen cant make up her mind whether to be an ingénue or a siren. She's so beautiful that her directors have difficulty in finding rôles to suit her exotic type

Photo by Clark

DOLORES DEL RIO

Like her countryman—just across the page—Miss Del Rio comes from Mexico. As yet, you haven't seen her on the screen, but reports from Hollywood speak in glowing terms of her work

Photo by Ruth Harriet Louise

RAMON NOVARRO

Finally and at last, Novarro is with us in "Ben-Hur." And his performance is so fine that Ramon need not regret the years spent on its production. He's the Star of the Month!

Fannie Ward—the eternally young. Would you guess that she is approaching her seventieth birthday?

Would You 17 at

Fannie Ward says that any woman may retain her youth indefinitely. Some day she is going to tell her secret. How many of the screen stars will want to follow her example? Read their answers to this question

FANNIE WARD says that any woman can do it. She says that any woman who allows herself to get old is foolish. And Miss Ward ought to know. She is now approaching her seventieth birthday. According to expert calculations, she is sixty-nine years old. And a grandmother.

And yet Miss Ward is youth itself. Her vitality is unlimited. Her spirits are those of a girl of seventeen. Her face is without a line or a flaw. Even the closest inspection can reveal no deficiencies. Her eyes have the sparkle of youth; her cheeks are firm and rounded.

Fannie Ward is the leading spirit of the gayest life in New York and Paris. The years that have rolled by since she made her first appearance on the stage have apparently meant nothing at all to her.

Yet not so long ago, Fannie Ward had a nervous breakdown. She was grown old both in face and in mind. She went to a doctor, who gave her a clue to her secret for remaining young. Since then, she has devoted most of her time to perfecting her formula for eternal youth.

Miss Ward is now planning to open beauty shops in New York and Paris. Her method will be available to those who can afford to pay the price of the treatments. The screen stars, whose business it is to stay young, may take her treatments.

But first they must decide whether they want to grow old or remain young. MOTION PICTURE MAGAZINE has put the question up to some of our foremost young stars. And they give you herewith their frank answers.

By CLAIRE WINDSOR:

I MET Fannie Ward abroad, and my husband and I both thought her marvelous. She doesn't look seventeen, of course, but she looks delightfully young, and she must feel young, for she acts it. She can dance all night and go all day and still look lovely. *I* cant.

Bert and I decided that it must be something inside her—nothing that she has had done to her could give her such pep and vim—it must be of the spirit. I dont believe that woman will ever grow old or ever die.

Yes, I'd love to have her secret. No woman likes to

Carmel Myers, Claire Windsor and Bebe Daniels vote "Yes"

Hartsook L. A.

Want to Be 70?

Next month, MOTION PICTURE MAGAZINE will publish what the men of the screen think about grandmothers who look like flappers. This is the strangest problem that has confronted the modern woman

Miss Ward is a leading spirit in the gayest life of New York and Paris. She's a grandmother!

think of herself fading away or losing her beauty, whatever she may say about it!

By AILEEN PRINGLE:

No looking sixteen when I'm sixty for me! What would be the use? Everyone would know I *wasn't* sixteen. You'd be pointed out everywhere, like the Eiffel Tower. "Look at that old girl! She may appear young, but she isn't. She's an old relic from the day before the year One!"

By BEBE DANIELS:

Any woman is sensible in making herself as attractive as possible. I dont recommend plastic surgery, for I dont think it's perfected yet, but there are a good many natural ways in which a woman can retain the appearance as well as the feeling of youth.

She can take care of her figure, for instance. Being forty doesn't give her an excuse for being fat. Our grandmothers could sit in a rocking-chair and knit at that age, but we cant if we wanted to.

Of course, a fifty-year-old woman who covers her face with rouge and powder and uses a lipstick and an eyebrow pencil is silly, but so are young girls who do the same.

A woman is as young as she looks and I'm against the worn-out belief that women should grow old gracefully. I shant! I'll fight every inch of the way!

By KATHLEEN KEY:

I want to stay young until I'm a hundred, if that's possible. I never intend to grow old if I can help it, and I dont believe any woman enjoys the idea of gray hair and wrinkles. I dont mean that I'd try to be kittenish and giddy if I looked sort of weatherbeaten, but I do mean that I intend to make the most of youth as long as it can be kept beside me—the longer the better.

By JOBYNA RALSTON:

I think I'll be willing to grow old when the time comes. From what I can see now, it seems to me that the struggle to look young when you're not young is a stupid

Aileen Pringle, Betty Bronson and Mary Brian vote "No"

Photo by Richee

Gene Kornman

Hartsook

Jobyna Ralston says "No." Margaret Livingston says "Yes."

waste of time. Everybody knows you aren't a girl, and think of the hours you must put in massaging and touching up your hair and having your face treated!

Women who make a fetish of being young are usually tiresome. I hope I'll be the kind that has something more important to do than watch for wrinkles and rearrange the color of my hair when I near three score.

Hartsook ©

Fannie Ward as she looked when she played ingenue rôles in the movies several years ago

By VERA REYNOLDS:

THE state of youth does not depend on length of years. If a woman looks like a girl, that fact is going to help her retain a sort of young girl psychology, which is important.

A pitiful figure to me is a woman who counts herself old at thirty-five, when she could have all the attractiveness of twenty, if she took the trouble, plus an outlook on life that makes for happiness. Women are admitted to be most beautiful when young, and consequently happiest then. Why not prolong the period?

By CARMEL MYERS:

EVERY woman would stay forever young if she could. I know I would. If I knew how to appear as marvelously youthful as Fannie Ward appears, when I'm sixty, I should do so.

I shouldn't care merely to *look* young. I should like to *feel* young, for if I had the mind and thoughts and habits of sixty, I'd rather look my age, so that people wouldn't expect me to care for young things. But I believe that if I looked twenty, I'd feel twenty, and hurrah for the fountain of youth!

By MARGARET LIVINGSTON:

SEVENTY like seventeen, eighty like eighteen, ninety like nineteen! I should say I am in favor of it! I am only hoping that Fannie Ward and Edna Wallace Hopper pool their interests and establish a rejuvenation shop in New York where seventy can hobble in the back door with a cane and skip out the front door with a jumping rope and all the agility of seventeen.

Then let some celebrated Viennese medico rejuvenate our worn bodies so we may enjoy our new lease on looks!

By SALLY O'NEIL:

BY the time you're sixty you're married, or you ought to be, and you have your children and maybe your grandchildren to worry about. You ought to be thinking about how *they* look and not worrying about getting your gland treatments.

Besides, by the time you're sixty, all your friends will be sixty or around there, and you cant fool them. You'd be out of place if you looked sixteen.

By BETTY BRONSON:

I CANT tell how I'll feel when I'm sixty or seventy, but I know how I feel about women of that age now.

I dont like the slumpy sort of woman who looks as if she thought: "Oh, well, what's the use? I've lived my life and nobody cares how I dress or bothers about my appearance now."

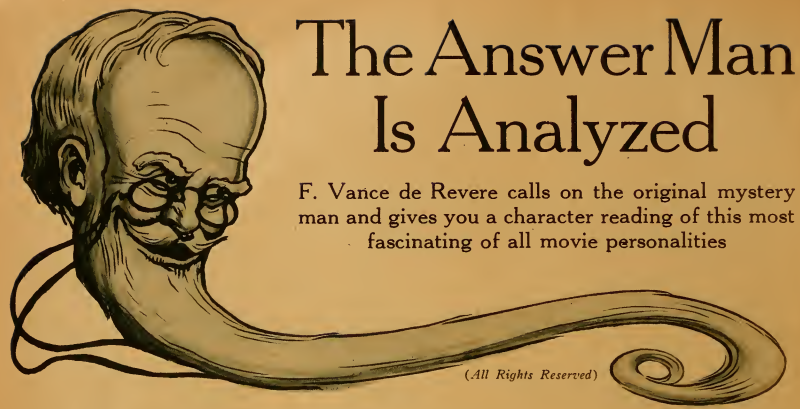
But I certainly shall not have my face lifted or do whatever they do when they're struggling to be young. I admire a woman who makes the most of herself and her charms, but I despise a woman who dyes her hair and rolls her stockings and dresses like a schoolgirl. I think dignity belongs to age and blesses it.

(*Continued on page* 105)

Frank Bangs

THE PRINCE—AND THE CROWN PRINCESS

Mary Hay Barthelmess visited her father at the studio when he was making scenes for his new picture, "Just Suppose." And Richard, all dressed up in his royal uniform, stopped work and had his picture taken with Mary. Little Mary is three years old. She's already a beauty



The Answer Man Is Analyzed

F. Vance de Revere calls on the original mystery man and gives you a character reading of this most fascinating of all movie personalities

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EDITOR'S NOTE: All callers at the office of Motion Picture Magazine ask to visit the Answer Man. Now the Answer Man is the busiest person in the office and only a few are privileged to meet him. F. Vance de Revere, the noted character analyst, paid him a long call and made a study of him. We are publishing her impressions of our old friend

IS he young, is he old, is he thin, is he fat, is he dark or light? I will admit that my curiosity has been aroused for a long time. Mr. Brewster, who is a very human man, satisfied this curiosity by introducing me to the "Answer Man." Now you ask, "What is he like?"

Well, I will try to tell you, altho he is such an unusual person that he is difficult to describe. He is the original mystery man. He is satisfied to do his work and is highly interested in his daily mail, but he absolutely refuses to be placed in the limelight. In fact, I dont dare tell all I know about him, for I like him and do not want to incur his displeasure and have taken away the blessed privilege of dropping into his office while he is working. You should see him sitting at his desk literally engulfed in letters, piles of them scattered about. He reads them with the greatest amount of interest and always has a ready answer to all questions. No wonder his head is so large; it needs to be to know so much.

As an analyst, I noticed he had a broad, wide forehead, which denotes a good mentality, and he has a high-domed head proving a benevolent, kindly and charitable person. The reflective faculties in the forehead are well developed and so is the sign for a good memory.

HIS nose indicates a very observing person with good constructive ability and a very intuitive, sensitive nature, lacking in aggression but with self-protection well developed.

His cheeks prove a very honest person whose nature is very intense. One who is extremely secretive and has too much repression for his own good.

Above his eyes is shown a love of music and the artistic but no ability to represent in the arts. He has splendid ability to visualize and a tendency to dream and live in another world, a less material world than ours.

The mouth shows a kindly, sympathetic, charitable nature with great love of home and his country and also a great affection for children. A very loyal person, one whose friends mean much to him.

His hands show an inspirational nature, frank, outspoken, a love of dramatics. His hand is a practical one.

He is a good conversationalist; with a ready use of words and a keen sense of humor. He enjoys fun but would not be one to make it.

"MR. ANSWER MAN" will not let me tell you his height, weight, coloring or let me give you a description of his general appearance, which limits my description and keeps me from telling you all the nice things I would like to tell about him. He says, "I do not want publicity and I do not want to be written up; if I did I'd gone into the 'Movies' years ago."

He has the kindest eyes, great big blue ones. Here is your chance, girls—I learnt a secret—the "Answer Man" is not married and, believe me, he sure is good to look at and has a nice disposition, altho grouchy if you interfere with his work. The trouble is that he is so absorbed in his work that he hasn't taken time to fall in love, but he will one of these days and like all of this type, when he does fall, he will fall hard. Until that time arrives he will continue to get his greatest joy from answering your questions.

On the opposite page, Eugene V. Brewster gives you his sketch of his old friend, the Answer Man. This is the first time that the Answer Man has talked for publication. It is against his rules and he had to be tricked into the interview. But you'll like the story!

"YE GODS! I've Been Interviewed!" Exclaims the Answer Man

Eugene V. Brewster traps the hard-working old gentleman who has answered nearly two million of your questions and forces him to talk about himself and not the movie stars—for a change

I AM only a stenographer, but the editor of this magazine told me this morning that I was to assume the duties of a reporter.

"The Answer Man has to be interviewed," she said, "and I have asked Mr. Brewster, the editor-in-chief, to become the interviewer. You will please go to Mr. Brewster's rooms and tell him that you are to take down in shorthand every detail of the interview."

Arriving at Mr. Brewster's desk, I informed him of my orders, whereupon he asked me to follow him to the little hall room where the Answer Man holds forth. Pushing ourselves into the cage and between huge stacks of letters and waste baskets, we found the Answer Man seated at his desk hard at work.

"I have a sad duty to perform," said Mr. Brewster.

"Very well, old chap, perform it—I am prepared for the worst," replied the Answer Man, laying down his pen and stroking his long, white beard.

"The editor has asked me to interview you, my lad," said the editor-in-chief.

WITH that the Answer Man rose from his seat, ran his hand thru some imaginary hair on his lofty brow, stared at the editor-in-chief with angry, beady eyes, and said: "I will do anything in the world for you, Chief, rob a bank, commit murder or anything except be interviewed. Do not ask me to break a resolution which I formed fifteen years ago."

"Very well, then, old dear. Come over to my rooms and have a smoke, because I am writing an article on 'The Greatest Picture Ever Produced' and I am up against it. 'The Wanderer,' 'Stella Dallas' and 'The Big Parade' have got to be dissected and you are to be assistant surgeon."

"So be it," replied the Answer Man. "I am terribly rushed here, but I will help you in the operation, if I can, and heap much thanks for the opportunity."

I then followed these two back into Mr. Brewster's rooms where they lighted their pipes, put their feet upon the top of a long table in the center of the room, and began. Mr. Brewster spoke first:

"LET me see, it was about fifteen years ago that you and I ran afoul of each other, was it not? By the way, have a glass of buttermilk—and, say—move your beard over on the other side or it will get into the cuspidor."

"Hum-m," said the A. M., "fifteen years or thereabouts—I was then in the late sixties or early seventies—how the tempus does fugit!"

"Was it $8.00 or $10.00 a week I first offered you, do you remember?"

"Eight dollars, I think, and a year or two later you raised me to $10.00."

"Yes, but I raised it to $12.00 later on, didn't I?"

"Yes, my liege, and now I am getting $15.00. Four cheers!"

"Three will be sufficient. Of course, $15.00 isn't so much, but then you must remember that your expenses are very light and your readers keep you supplied with tobacco, socks, neckties, etc."

"OH, I'm not complaining. I have all I need, and my readers are very good to me, but you must remember that buttermilk has been steadily going up."

"Judging from that bottle there, it is steadily going down. If you are a very good boy, I'll raise you again some day. About how many questions do you think you have answered in the last fifteen years?"

"Well, I never counted them up, but if you will look over the back numbers, you will find that they average about fifteen hundred a month in the different magazines, and I think I send out by mail several times that number every month, which makes a total of something like 1,800,000."

"Yet you seem to enjoy it and to thrive on it, and there are just about as many hairs on your head today as there were fifteen years ago—let me count them."

"That wouldn't take long—but I can save you the trouble. There are just 671 hairs less—I count them every Sunday morning when I take my bath."

"But your beard seems to have prospered—it is more beautiful and luxurious than ever. Too bad that half of it doesn't grow on your dome instead of on your chin—I always thought that hair grows best on fertile soil."

"'Which proves that I have worked my jaws more than my brain," beamed the A. M.

"You observe that I still have considerable hair on my own head and none on my chin—what's the answer?"

(*Continued on page* 110)

Russell Ball

For a long time Richard Dix has been the leader on our Answer Man's Thermometer. So evidently more people are curious about Mr. Dix than any other star. His starring pictures have been the most consistently popular of any films of the year. And now Richard goes on to greater achievements. He will play the leading rôle in "Sorrows of Satan," D. W. Griffith's next production

He Couldn't Be Mean

And so, by being likable—on and off the screen—Richard Dix won stardom without a struggle

By Sara Redway

THOSE of you who find a moral in that noble song beginning. "Dont strike your mother, boys, just 'cause she's old," should by all means read this story. It is about How Success Came to Richard Dix, and all because he wouldn't strike a woman. There are a good many roads to success; John Rockefeller may give you a bright, shiny dime; you may be in an accident and collect insurance; or you can study nights and be in a fair way to becoming a notary public. But not many of us would go so far as not to strike a woman.

It seems that a number of years ago when Mr. Dix was with the old Goldwyn Company at Culver City, he was called upon to play in a picture with Helene Chadwick. She was to be a wayward, browbeating wife, and he was to be her meek, clerkish husband. It was the old plot of the worm that finally turns.

"In the first place," said Mr. Dix relating the story to me, "I cant look very browbeaten. Not with this anyway." He punched at his chin. It is the sort of chin that is too seldom seen in this day of adenoids and plus fours.

"But even at that I was willing to take the part. I thought if I wore glasses and drooped a little I might get by with it. Then I found out that I was to rise up in rebellion against Helene Chadwick and take a good swing at her.

"Well, I thought they could take a shot of me starting to hit her, and then take a shot of her just after she had been hit. But they said 'no' to that, and insisted that I really hit her. It was to be no light tap, but what is known as a good sock."

"And you refused?" I asked incredulously, not that I myself have anything against Miss Chadwick, but it seems unnatural not to hit almost anybody if given a good chance. You can always pretend it's somebody else.

"I certainly did," said Mr. Dix. "Mr. Lehr was with the Goldwyn Company and he asked me to do it rather forcibly. In fact, we had a little argument about it, but I refused."

"Mr. Lehr used to be in the glove business, didn't he?" I asked.

"I believe he did."

"Maybe he was leading up to the point where he could ask you to strike her across the face with a glove," I suggested. "You know how it is with some people, even tho they leave the farm, they always send money home to the old folks. If hitting people in the face with gloves ever really caught the public fancy, it would make the industry."

"Miss Chadwick told me to go ahead, altho I dont think that she was any too pleased with the idea," continued Mr. Dix. "But I stuck it out and wouldn't agree.

"So they farmed me out to Famous Players for a picture, and while I was there I liked it so well, that when I got a chance I signed up with them."

"And you've never lived to regret it?"

"Not that particular incident. But I have often regretted that I ever decided to be in moving pictures at all. Just now I am making a picture, a polo picture, and everything has gone wrong.

"I am allowed only $125,000 for production expenses to make a picture. That may sound like a lot of money to anyone inexperienced in that sort of thing, but it is really very little. It means that work must be rushed thru. It means that we have to count on lucky breaks. This time we've had every unlucky one possible!

"My sister was to be married and, of course, she was anxious to have me come on for her wedding. I thought I surely could. We had to have just two hours of sunlight to take a few shots that were missing, and it rained steadily. We waited five days for those two hours, and I missed the wedding.

"When we went to Texas on location, it started to rain again and we

(*Continued on page* 120)

Without any flourish of trumpets, Richard Dix has sneaked into first place in screen popularity

My Funniest

Ten comedians select the moments in their pictures that have given them the biggest laughs

Remember this in "Her Sister from Paris"?

Constance Talmadge

By Harold Lloyd

IF a scene makes the comedian laugh himself when he sees it on the screen, it's funny. When we're making a comedy we have to rely on first impressions, for after we've talked a gag or a situation over, and worked it out, it doesn't seem possible that any human being could ever get a laugh out of it. If we went by the solemn faces of the people around the studio, we would never dare to release any of our pictures as a comedy.

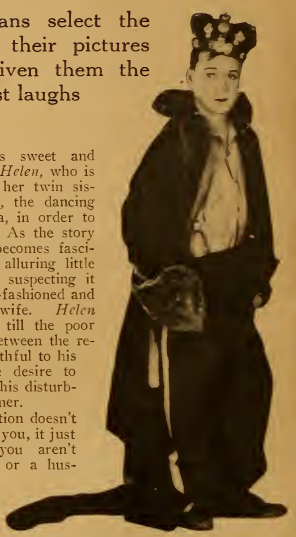
But when I saw the rushes of one of the gags in "The Freshman," I actually chuckled out loud myself. It was that place where the poor freshman had been used as a dummy by the football team to practise tackling on until he's pretty nearly all in. As he laboriously starts to rise after a particularly violent tackle, he is horrified to see one of his legs apparently bend *out* from the knee instead of back. In reality it is the detached leg of the dummy, and his own limb is doubled under him. But the effect is startling. At first you're as amazed as the freshman, then when the trick is explained, you cant help laughing at his bewilderment and your own.

By Constance Talmadge

IN "Her Sister From Paris" there's a scene that makes me smile whenever I recall it. It's between Ronald Colman as *Joseph Weyringer,* and myself as his sweet and faithful wife, *Helen,* who is impersonating her twin sister, *La Perry,* the dancing idol of Vienna, in order to test his love. As the story goes, *Joseph* becomes fascinated by this alluring little coquette, little suspecting it is his own old-fashioned and conventional wife. *Helen* leads him on till the poor man is torn between the resolve to be faithful to his wife, and the desire to make love to this disturbing little charmer.

If this situation doesn't seem funny to you, it just proves that you aren't either a wife or a husband!

The supposed dancer is thoroly en-



Harry Langdon got the most fun of his career in a wild burlesque of royalty

Harry Langdon

Lloyd selects this bit from "The Freshman"

Harold Lloyd

SCENE

joying trying to lead her own husband astray, and the poor man is trying not to fall in love with his own wife when *Helen* plays her trump card. Without encouragement she walks over to the nobly self-controlled *Joseph* and with an elinor glyn-t in her eyes, takes his head between her hands, draws it down and plants a kiss on his mouth, one of those soul kisses you read about. Poor *Joseph* has been holding a pencil in his hand. Under the terrific strain it snaps in two! Piquant, isn't it?

All the time I was making that scene I couldn't help thinking, naughtily, what *fun* it would be really to *try* it. Maybe I will—some day if I ever have a husband.

Jimmie Adams

Charles Puffy

Jimmy Adams is still laughing over his adventures as a luckless immigrant. And Charles Puffy likes this burlesque of "The Pony Express"

By Harry Langdon

IN a new comedy not yet titled there is a scene in the king's palace that strikes me as being pretty funny.

I'm an ordinary citizen, not any too intellectual above the adenoids, who has been induced to impersonate the king for one day. While I am sitting on the throne, all dressed up in What the Well-Dressed King would wear, one of the king's friends denounces me as an impostor. I tell him he's crazy, that I'm a king because I've got a crown on, haven't I? The Prime Minister asks me if I'm going to let this fellow get away with telling me I'm not the king. I suddenly realize my power, and order the guards to take him away and chop his head off. As they drag him out, I whistle unconcernedly, highly pleased with myself.

The prisoner gets away from the guard and begins to fight a duel with the Prime Minister in the art gallery. One of them cuts off the head of a wax figure with his sword.

Meanwhile, I have suddenly realized what I have done and run after the guards (tripping over my ermine robe, of course). I reach the art gallery just in time to see the wax head roll into the middle of the floor. I think it's the head of the prisoner. I cant bear to look at it, and am turning away just as the body of the wax figure tilts forward and gets onto the train of my robe. I am scared to death and begin to apologize to the decapitated body.

(*Cont'd on page* 108)

Buster Keaton

This is a moment that almost made Buster Keaton laugh

Sotch a Dollink Baby!

It's Harry Langdon

The Little Cut-up!

Here, with apologies to Milt Gross, is dot new comic, Mr. Harry Langdon, who haz eat opp a nize contreck. Just a little more than a year ago, this young fellow was waiting his turn in the casting offices

Today Mr. Langdon is sitting pretty. He has signed a contract with First National that takes him out of the pie-slinging class and puts him up with the big boys. Need we say he was a pupil of Maestro Mack Sennett?

All photos by George E. Cannans

Just Among Ourselves

A few pertinent and impertinent comments about people we all know

By Agnes Smith

HERE'S a story from Hollywood that's guaranteed to be true in every detail. One of our most polite and seemly young ingénues was entertaining at tea. Among her guests was a gentleman of scientific leanings and adventuresome spirit.

The hostess greeted him with great cordiality. "Where have you been all these months?" she asked.

"I've been to the Sargasso Sea with Beebe," answered her guest.

"Bebe Daniels?" queried the hostess.

She thought it was just another one of those location trips.

WE always like stories of mother love. And especially do we love the little movie actresses who just cant go anywhere without the Mama. And here is one of a girl whose mother is her constant chaperon in the studios. The girl was in the middle of a scene when she abruptly stopped work.

Raising her voice, she spoke to her mother, who was standing on the side-lines: "Move off the set, please, angel-face! You interfere with my close-ups."

WILLIAM HAINES has this one to tell on himself. Years ago William won a "New Faces" contest and was thereby awarded a contract with the old Goldwyn company. At that time Abraham Lehr was the big boss of the Goldwyn lot.

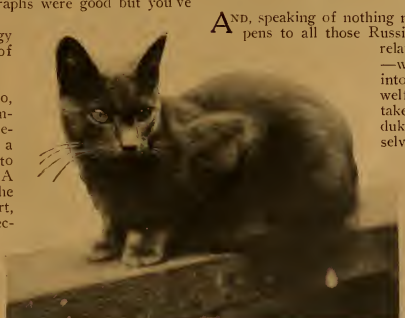
Young Haines journeyed to Hollywood full of high hopes for a glamourous future. With due ceremony he was ushered into Lehr's office (sometimes known as Abie's lair).

The general manager surveyed him critically. "Vell," he said at last, "your photographs were good but you've got no sex appeal."

A few years later, Peggy Joyce selected Haines as one of her ideal screen heroes.

OUT in a Hollywood studio, one of the oldest employees of the wardrobe department was seized with a fatal malady and removed to the studio infirmary to die. A young actress, known as the leading exponent of Our Art, suggested that all the directors gather around his death-bed and learn the technique of a death scene.

None of them accepted the suggestion. But we are willing to bet that there wasn't a director on the premises who wouldn't have had a few suggestions to make.



Allow us to introduce old lady Pepper's little girl. This is Pepper II., the new feline star on the Mack Sennett lot. Of course, you remember the first Pepper, the greatest cat of them all. This is the grand-daughter of the original Sennett cat and she inherits all her grandma's unusual talents

WHAT the motion picture business really needs is a revival of the old nickelodeon. Not, of course, that we advocate five-cent admission, altho some pictures aren't worth any more. But what movie theaters need is more of the informal spirit that animated the little theaters of bygone days. As it is, there are too many vaudeville acts, too much music, too many singers, jazz-bands and scenic effects. Of course, the pictures are butchered beyond recognition in order to fit into some managing director's idea of a swell surrounding program.

A woman I know says she would like to see more movies, but she cant stand the thought of hearing Tschaikovsky's "1812" Overture every week.

THEY say that the title of Mrs. Rudolph Valentino's first picture will be "When Love Grows Cold." Which, so far as I am concerned, takes the prize for the Best Title of All Time.

THE campaign against ladies who can talk of nothing but their diet is rapidly showing results. The great line now is: "I eat anything I want and I eat whenever I want, and my weight stays at one hundred and twenty pounds." Of course, you mustn't be mean enough to try and make 'em prove it.

WHAT we are trying to figure out is what Bessie Love will do when the Charleston loses its vogue. Bessie used to play the Wistful Young Thing until the directors saw her do the Charleston in the night clubs along Broadway. Now Bessie goes into a picture as a speciality dancer. It's been six months since anyone has asked her to do a crying scene in a picture.

AND, speaking of nothing much of anything, what happens to all those Russian noblemen—most of them related to the late royal family—who go to Hollywood to get into pictures? Why not start a welfare center in Hollywood to take care of the busted grand dukes who cant support themselves on an extra man's pay?

WHAT becomes of all films that are taken in good faith but never shown to the public? What, for instance, became of the large slice of "Ben-Hur" which was filmed with George Walsh as the star? Somewhere, there must be still pieces of another—and completely different production of "Ben-Hur" from the one now showing in New York.

The Man Who Wouldn't Be a Second-Rater

By Dorothy Herzog

Like Gilbert, Renée Adorée was once buried in mediocre pictures. Here are Renée and Jack in a scene from "La Bohême"

SITTING on top the world is a feat achieved by the Navy, mountain climbers, and Jack Gilbert.

The Navy has its compass. The mountain climbers have soles that love to move. But Jack Gilbert has "The Big Parade" and a melodramatic trail leading from it back into the past.

For we knew Jack Gilbert *when*, and in that "when" nestles a story guaranteed to thrill the heart of the most blasé.

Movie fans may remember "Cameo Kirby," a gambling romance that slipped unobtrusively into "neighborhood playhouses." It electric lighted the name of Jack Gilbert to a disinterested world.

Jack worked for Mr. William Fox in those days. A man named Sol Wurtzel also worked for Mr. Fox, and Sol Wurtzel supervised West Coast production for his Boss. He ruled the Fox lot with an iron hand and a deaf ear. There was only one star who could buck him and come out victorious. That was Tom Mix. Tom was Mr. Fox's best money-maker and Tom was wealthy. He didn't care a hang whether he quit when his contract expired or whether he signed a new one at his own terms.

Mr. Fox wanted Tom. Mr. Wurtzel had to humor him. So Tom got what he demanded with nary a compromise.

"The Big Parade" and "The Merry Widow" — no other actor has ever achieved two such phenomenal successes in such a short period of time

NOT so Jack Gilbert. A comparative unknown. Jack had the reputation of being a difficult man to get along with—a temperamental, bombastic, broadside-slinger of ye president's English. In fact, young Mr. Gilbert often shot explosive bolts of Americanese into the ozone.

His ire mounted to gigantic proportions when Mr. Wurtzel frustrated his every effort to get better stories and pictures. Jack was sick and tired of "starring" in program features, trite five-reelers made in two or three weeks' time with mediocre directors, and released only in small movie houses scattered thruout the country.

It was at this time, too, that Jack was having a great deal of trouble with Leatrice Joy, then his wife. They scrapped, loved, and hated together, and the war-time

Here is one of the most dramatic stories of the movies—John Gilbert's great fight for success

Photo by Ball

The new John Gilbert—a great actor, a magnetic personality, and a vital influence on the screen

conditions of their household served as the barometer for Jack's disposition, which was usually stormy plus.

"BETTER watch your step with Jack Gilbert," we were cautioned.

"Why?"

"He's a hard one to get along with." came the mysterious retort.

Whereupon we promptly made a bee-line for this dangerous youth. We discovered Jack dabbing on his make-up in the bungalow cottage that had his name outside the door. He had a dynamic, boyish, romantic strength to him that quite captivated us. We introduced ourself and Jack smiled wryly.

"Publicity? Stories about me? My dear young lady, I have been on this lot for two years and have never received any publicity."

We figured he had a good case there.

"Are you temperamental?" we quizzed, deciding it would be as interesting to be shot by him as by anyone else.

"I dont know," Jack grinned.

Then, gradually, we learned he hated doing stupid stories in a stupid, cheap way. Therein lay the reason for his trigger-fire temper. He had a good case there, too.

ONE day, we trekked onto a stage housing Jack's company and discovered Jack pacing the floor, glowering blackly, as dangerous-looking a mortal as ever seen outside Matteawan or No Man's Land.

"What's up," helping ourself to one of his cigarets.

"Leatrice. She's left me again," and there was a wail in his voice that made it throb and tremble and hurt.

"Oh, gosh, that's a shame. How come?"

And this was the how come.

Cecil De Mille had cast his new picture, "The Ten Commandments." Leatrice had been given the leading feminine rôle. Now Mr. De Mille does not believe in any of his players being married. He claims you can do only one thing at a time and do it well. Either you make a business of being married or acting in motion pictures. The two mixed as well as oil and water.

Subsequently, Leatrice had informed Jack that since she refused to abandon her career, they would have to separate again for the duration of Mr. De Mille's production.

"THIS is the second time it has happened," Jack brooded. "Once before she left me and it was hell. When she finished that picture, she went to Honolulu to rest and there saw a poster advertising me in a new picture. She cabled me she was returning home at once. After that reunion, she promised we would never be separated again. And now it's happened."

What could one say in the face of his dismal unhappiness? Words sounded hollow and inadequate.

Suddenly he smiled, a twisted smile, and his dark

(*Continued on page* 106)

At the left: A hair seal coat with cuffs, collar and vest of green flannel. This new and serviceable fur is ideal for sport wear and motoring. At the right: The last word in luxury—a sable wrap of finely matched skins and trimmed in tails. Both coats are from Jaeckel's. The hat from Maison Maurice

Pajamas from Paris that serve the purpose of a tea gown. Her is a lounging suit that is an ideal "at home" costume for a star. From Emma Maloof

What Fifth Avenue

Alice Laidley Harriman poses in some of the newest creations of the best shops

HERE are two pages of pictures which tell you why the stars make semi-annual journeys from Hollywood to do their shopping in New York. A sable wrap, similar to the one shown above, was purchased by Constance Talmadge on her latest visit to New York. And the white evening gown is almost a duplicate of one worn by Carol Dempster.

As for the white ermine wrap, countless variations of this model are seen at every moving picture "first night" in New York or in Hollywood.

All the photographs of these new fashions were posed by Mrs. John Harriman, who is a daughter-in-law of Mrs. Oliver Harriman, of New York. Young Mrs. Harriman is in the movies. She has appeared in two of D. W. Griffith's productions—"Sally of the Sawdust" and "That Royle Girl." And now she is rehearsing for a more important rôle in the new Griffith special, "The Sorrows of Satan." In fact, Mrs. Harriman is one of the few lucky players to be selected by Griffith for regular work in his productions.

In her screen work, Mrs. Harriman is known by her maiden name, Alice Laidley. She found that the name of Harriman was more a hindrance than a help in her association with studio workers. She did not want to be classified as a society girl who had gone into the movies just for the adventure of it.

Alice Laidley made her first appearance before the camera as an "extra" girl in Richard Barthelmess' pic-

At the right: A suggestion for the bride. This white satin gown with a collar of old lace would make a perfect wedding dress. It is unusually practical, as it could be worn as an evening gown. To the left: A black velvet afternoon costume with marten collar and cuffs. Gowns by Bergdorf Goodman, and hat by Maison Maurice

Offers the Movie Stars

Russell Ball photographs a few of the reasons why the stars buy clothes in New York

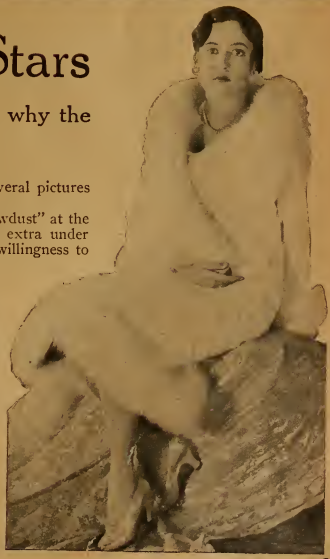
ture, "Classmates." After this brief experience, she played in several pictures filmed at the Famous Players-Lasky studio on Long Island.

When the D. W. Griffith company began work on "Sally of the Sawdust" at the Famous Players studio, Miss Laidley was assigned to work as an extra under Griffith's direction. Her poise, her ability to wear clothes, and her willingness to work attracted the attention of Mr. Griffith. He gave her a "bit" in the picture and also asked her to continue with his company in "That Royle Girl."

Carol Dempster, too, has been especially interested in Miss Laidley's work, and so Miss Laidley has been the chief understudy in the Griffith rehearsals. And being an understudy with Griffith usually means that the fortunate player is going through a course of training for more prominent parts.

In addition to the distinction of working for Griffith, Miss Laidley is one of those rare exceptions in the movies. She is one of the very, very few society girls to adopt screen work who has had the courage and determination to start at the bottom of the ladder and to stick to it for more than a few months.

In fact, surveying the list of the society girls who have started out to be screen stars, we can only think of two who have really worked at it—Alice Laidley and Aileen Pringle.



The indispensable evening wrap — white ermine edged with fox. An ermine coat is really a necessity for a well-dressed star. Coat from Jaeckel's

Photo by Ruth Harriet Louise

France's Own Daughter

To Renée Adorée goes the honor of playing in one of the greatest emotional scenes ever enacted for the camera —the episode in "The Big Parade" in which *Melisande* searches for her soldier who is being rushed to the front. Her performance in King Vidor's production is so vital, so true, and so strikingly original that it brings Miss Adorée to new importance on the screen

"I Dont Want to Live in the Past"

Dorothy Phillips bravely turns her back on her sorrows and returns to the screen

By Alice Leslie

THE limousine glided along Sunset Boulevard, the glow of the street lamps chasing the shadows of the great trees across the monogrammed doors, now revealing, now concealing, the faces of those who rode inside.

One of these was Dorothy Phillips, another Nazimova —who the rest were does not matter.

"Ah, I have a clipping of you!" observed Nazimova, as Dorothy's face, alight with laughter, sprang out of the dark. ("Cleeping" was the celebrated Russian's actual word.) "I have kept it these years because I have so like' it. It speaks of you as the 'Keed Nazimova.'"

When she was a beginner on the New York stage, they called Dorothy Phillips "the kid Nazimova"

IN an instant, Dorothy was back on Broadway, in a day when "Mary Jane's Pa" was new and the "Kid Nazimova" went nightly thru the stormy scenes.

A tense little thing she was then, absorbed in the theater, spending the time she was not on the stage eagerly watching Henry Dixie from the wings, or listening to his kindly advice.

"I've never forgotten how he helped me. I've never forgotten anything he said. For instance——

"'Never move about restlessly; dont walk if you can stand still; dont move your body if you can move your arm, your arm if you can move your hand, your hand if you can move your head, your head if your eyes will do.'"

Above: Miss Phillips and Rudolph Valentino in "Once to Every Woman," one of her early successes. And, to the left, as she looked in "Hurricane's Gal," her most popular rôle

That was a day when Dorothy saw herself as a tragédienne and longed to play rôles grim and terrible—*Lady Macbeth*, for example, or one of Ibsen's unhappy ladies. . . . She was very, very young!

"But I dont like sad parts now. I like things that leave you feeling cheerful and encouraged. Not *Pollyanna* stuff, but interesting, logical, delightful stories. Oh, yes, I love dramatic scenes! It's the depressing, sordid ones I dislike.

"No one enjoys having a miserable person in the house. Why should they enjoy watching misery on the screen. Joy is the thing people need."

SHE sat at a window of Hollywood's Montmartre, an alert little figure in a dark blue suit, a glowing example of her own philosophy.

She has come back, not as a sad-eyed shadow of yesterday, but as an interested and interesting reality of today. She looks and feels younger than she did when she left the screen—not so

(*Continued on page 96*)

Photo by Abbé, London

Dorothy Gish accepted her reputation as a funny girl. And she thereby lost her chance for recognition as a great actress

Pity the Little Sister!

The Dorothys, the Connies and the Shirleys have spent so much time gazing upward in admiration that they haven't watched their own steps

By HARRY CARR

FAR be it from me to break up any happy families; or rend fond hearts asunder.

But this is a cold, hard fact; sisterly love can be a very expensive form of entertainment. The admiring and adoring little sister may get a heart full of rapture; but that's all she gets.

Dorothy Gish has found it so. Also Connie Talmadge —Peggy Prevost—Lois Wilson's little sister—Shirley Mason.

All these girls might have become famous actresses in their own right. But they wore out their sword-arms applauding. They used up all their emotional power sitting in the front row, dutifully crying at big sister's tragic moments. They have spent so much time gazing upward with awe and admiration that they never managed to watch their own steps.

Somebody had to hold the ladder; so they held the ladder.

None of them has ever gotten anywhere except to the previews of Sister's "triumphs."

The curious and ironical part of it is that neither big sister nor little sister has realized it, herself.

LILLIAN GISH'S yearning protection over Dorothy is touching to witness. She would have made any sacrifice in the world for Dorothy. Even to giving up her own career.

Yet, Dorothy has been absolutely smothered in her sister's fame.

Personally, I think Dorothy is one of the three finest actresses on the screen. And doesn't dream that this is true.

Most of the good actresses are merely tuning-forks, so to speak. Putty for clever—or not so clever—directors to mold. Mirrors for directors to act in front of. Impressionable, vibrant young faces swept with somebody else's emotional storms.

Dorothy's stuff is her own. She reflects no director's emotional re-actions—a fact which has made her screen life stormy.

She has a splendid, flashing, penetrating intellect—and doesn't suspect it. She is one of the few creative minds that have ever touched motion pictures. There is scarcely a girl comedian on the screen—unless it be Mabel Normand or Louise Fazenda—who does not copy Dorothy's methods. Who doesn't "steal her stuff."

They have called her the "girl Charlie Chaplin." Thus they have slammed her ruthlessly into a niche where she doesn't belong.

Dorothy is not essentially a comedian. She is a great actress and a great woman. With an inferiority complex.

SHE has to her credit the greatest single example of great acting I have ever seen on the screen. This was in "Hearts of the World." The scene where she had decided to accept the love of the boob French soldier—the hero having broken her heart. That little wan, rueful smile—almost a grimace—when she looked up at him was more than great acting. It was great literature. It was art in the main heart artery before it veins off into the different streams of music, acting, writing, painting and so on.

If Dorothy had been able to follow that up, she would have swept her way to the top rung—where the geniuses sit in lonely state—teetering and shuddering.

But Dorothy was funny. She was many other things that the directors did not realize; but she was undoubtedly funny. So they put her out in a long and dreadful series of slap-stick comedies like "The Fighting Jane"—demonstrating to the waiting world that it is possible to open tin cans with a fine razor.

Mostly, it was Dorothy's own fault. As it is the fault of every one of these little sisters of the screen.

To suggest to Dorothy to do a big dramatic picture while Lillian continued to wave was like asking a seminary prize pupil to play "The Maiden's Prayer" with Paderewski sitting on the same piano stool.

So Dorothy went clowning down—adoring her big sister—never having the curiosity to examine the package under her own arm.

It is doubtful if she will ever get her big chance now. For one thing, she has been too thoroly pigeonholed as a funny girl.

For another thing, it is doubtful if she ever falls into the hands of a director with brains enough to realize her priceless gift.

Somebody will put her out in a big "emotional" part. No doubt of that. One of these carpet-clawing, hair-clutching, breast-heaving dramatic spasms. And being a level-headed girl with a real sense of humor, with a lot of good, hard common sense, she will probably fail.

It requires a peculiarly fatuous nature to wallow thru one of these dramatic absurdities without laughing yourself into hysterics.

(*Continued on page* 104)

THE ORIGINAL VICTIM OF FACE-LIFTING

Faust was the first bold experimenter in rejuvenation. If you have read Goethe's poem or seen Gounod's operatic version of the story, you'll remember him as the old scholar who went to the very Devil to get back his lost youth. The UFA Company of Germany is translating this most fascinating of all stories to the screen. Here are the first photographs of Eckmann, the Swedish actor, in the rôle of *Faust*. These pictures show him before and after his sinister bargain with *Mephistopheles*

Photos by Abbé

A Home Built by Drama

"Furniture, pottery,
pewter and brass,
And a little gray home
will come to pass!
A sink and a cook-stove,
windows—trees——
A little brave home is
born of these."

THAT, you might say, was the song of promise that lilted in Louise Fazenda's ears for months and months before the dream of a home came true.

For years, she has slipped into places where auction sales were going on, sought out odd shops in queer parts of big cities, rambled into countrysides where treasures were hiding in barns. . . .

"Look! Here's my spool bed. Found it in somebody's corn-crib. The horses were having their breakfast out of it. That was back in Indiana, I think. See, it's maple and mahogany. Didn't even have to have it done over!"

And now it stands in simple beauty in the many-windowed bedroom of "The House That Drama Built."

We all like to see somebody's dream come to pass—perhaps partly because the realization of our own then seems possible. But this one didn't come true in a single night. Ever since Louise was a shy, quiet little girl on the Sennett lot, wearing big shoes and pigtails, and receiving pies in the face when she wasn't falling down or being stepped on, she has planned homes.

Miss Fazenda has been collecting furniture for years to fit in her home. Included among her treasures are some heirlooms that were saved by her mother. Louise comes from French and Italian ancestry

THE curve of a stairway or the perfection of a Gothic door gives her the thrill that other people get from a strain of music or the color in a Chinese vase. Dahlia culture or chow dogs are hobbies with some people, but give Louise a gabled roof and a problem in draperies!

"I seem to run to solid styles in architecture — brick and stone and old English rafters," pondered Louise. "Perhaps it's my reaction to the intangible things I deal in on the screen. I dont know. But building houses is a sure cure for the blues!

"WHEN you care about anything as desperately as I care about pictures, you're going to break your heart if you dont find something to help you keep your perspective on life. Not getting a certain part can seem a terrific calamity when you've wanted it frightfully — having your most telling scene cut out may hurt worse than removing an appendix —and an adverse criticism of a rôle you've adored playing can give you an 'Oh, I might as well die!' feeling—if you haven't a safety-valve.

"Bricks and mortar and lumber have no imagination. You can play around with them and fix them this way and then that way and go home. When you come back tomorrow, they'll be there just the same. They wont have decided to change their positions or have left a note to say they've had a better offer and taken it, or that they dont like what you said when you stubbed your toe on a two-by-four.

"A house grows into a home. Sometimes, it seems to be doing it all by itself as your

Alice Tildesley tells you how Louise Fazenda planned her home. It is all her own now but, if she ever marries, she's got the bills, and she's going to let her husband buy half interest in it

things creep into corners or draw up before the fire . . . but you know you can shift them all around again and have it *your* way, if you like. It gives you the blessedest feeling of superiority!"

THE way the "brave little home" came to pass, was this:

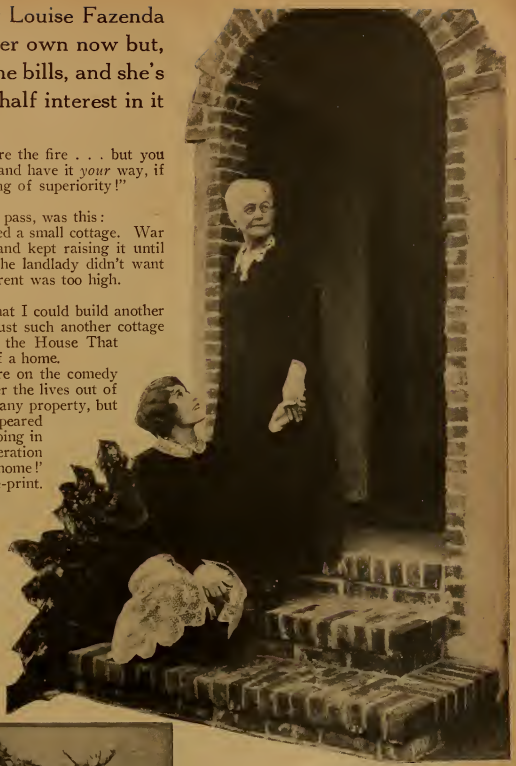
Back in the Sennett days, Louise rented a small cottage. War and cessation of building raised the rent and kept raising it until one day Louise inquired, sarcastically, if the landlady didn't want to sell the place, intending to hint that the rent was too high.

"Yes," replied the landlady.

"So I had to buy it! Presently, I saw that I could build another cottage on the same lot, and as I needed just such another cottage for my mother, I built it. . . . That was the House That Comedy Built. . . . But it wasn't my idea of a home.

"While I was working in my last picture on the comedy lot, a certain real-estate man began to pester the lives out of us about a new subdivision. I didn't want any property, but he wouldn't let me alone. One day he appeared like a blot on the landscape just as I was going in to lunch at the studio cafeteria. In desperation I said: 'Oh, yes, yes, gimme a lot and go home!' 'Which one?' says he, unrolling his blue-print. 'I dont care. This!' I stuck my finger on anywhere, and it turned out to be the pick of the subdivision—corner lot at the highest point!

"IT was after that that I began to plan for the house to hold all the things I'd been collecting. I'd stored them because I had no room for them. I'd never had a fireplace and yet I had the tongs and bellows and fire-screen. I had no place for a highboy, and yet I had the



Above: At the end of a day's work, Louise is welcomed by her mother. To the left: A French mirror, a Spanish scarf, an Austrian dish, an English chest and a Hollywood movie star

loveliest old brass and copper kettles!

"Every day as I went back and forth to the studio—I had left slap-stick comedy and gone into comedy-drama. . . . Or can I ever go into drama? Wont I always be a 'Miss Pagliacci' whom no one can ever take seriously? Well, anyway, as I went back and forth, I saw a house that appealed to me. I dragged my architect over to see it and demanded that he make me a duplex like it.

"'Cant,' he said. 'Eaves are too low.'

"'Got to,' said I.

"And after a while he did. He drew me a floor plan and I put in the rooms where I wanted 'em, and he labored over it until he fitted them in somehow—and here it is.

"I'm always amazing everyone with the

(*Continued on page* 112)

Dance and Grow Thin

"There's no excuse for weighing over three hundred pounds," says Mack Swain

All photos by Richee

The Egyptian version of the Charleston as practised by Mr. Swain. If you do this, morning and night, you will remove fifty pounds of plaster from the ceiling of the apartment below

To the left: It's been twenty years since Mr. Swain has seen his feet. Nevertheless, this exercise is part of his Daily Dozen. "And, above, the "Butterfly Twinkle," a new Russian step. Try and prove it

To the right: The "Traffic Cop Detour Leap," a fine exercise for giving grace to the hands and sparkle to the eyes. To the left: the "Head Waiter Crawl," so named because of the position of the palm of the hand. It will reduce the waist-line—maybe

According to Harry Carr—

AND now, who do you suppose really did give Pola Negri that clock?

It is getting to be a matter of painful and embarrassing conjecture.

You see, it was this way. One of Pola's friends is a Russian prince; and when the prince came to call, he brought another young and illustrious Russian along with him. His name was Peter Rosian.

When they went home, Pola missed a gold clock which she said was worth a thousand dollars.

Mr. Rosian was arrested with the pawn ticket in his hands; and Pola was called into court to testify against him. She did so reluctantly—after trying to get the police to set him free.

During the course of her testimony, Pola was asked where she got the clock. She blushed very coyly, and said: "I would rather not tell: it was a very dear friend—about two years ago."

While every one in Hollywood was trying excitedly to figure out which of Pola's suitors could have given her a thousand dollar clock, a ruthless and brutal expert was called in. He fumbled the thing in his hands and said: "Well, it's worth about one hundred and eighty-five dollars at the very most."

So, at least one of Pola's long string of adorers must have been a deceiving piker. A gold plate piker, as it were.

All Star Charades

I WOULD like to have had the right to sell tickets to some charades I saw at a Hollywood party the other night. You could have sold seats at one hundred dollars each. Since the world began, there never was a more distinguished cast of players. And it was just in a parlor where the audience was smaller than the number of the players.

The first syllable had Marion Davies as the star. She was supposed to be a dead lady—a corpse. Also she was her own principal pall-bearer. Jack Pickford was the other pall-bearer. Jack carried a pair of shoes stretched out: and a drape went back to Marion's chin. And so as she walked along with her head thrown back, it looked startlingly like a corpse at a funeral.

Charlie Chaplin and Mrs. Chaplin were the chief mourners. In fact, Charlie mourned so vigorously that the corpse suddenly snickered. In the funeral parade were Mrs. Elinor Glyn, Eleanor Boardman, Bebe Daniels and King Vidor.

The next syllable represented a movie show in which they were all intently watching an imaginery screen. King Vidor contributed a funny crack. One of the girls in the mimic audience sat up with a thrill. "Look," she cried, peering at where the screen ought to be, "Look: there's Jack Gilbert."

"Dont look," said King, covering her eyes with his protecting hands. "It's dangerous."

Finally Charlie Chaplin came into the supposed theater, doing one of the funniest drunk scenes I ever saw.

And before they went any farther, some one brutally guessed the riddle: for the word was "wakeful."

The Romantic Chaplins

CHARLIE can do this stuff better than any other thing in the world. He is a better parlor entertainer than he is a screen actor, and he is by long odds the best of all screen actors; this is a large statement. His genius at this probably reaches back to the experience of his boyhood when he used to give impromptu entertainments on the London sidewalks for pennies flung to him.

The reason why Mrs. Chaplin is so seldom seen with Charlie in society has become whispered about the picture colony. Another heir to the Chaplin millions is on the way. It is interesting and rather touching to see them together. Mrs. Chaplin admires Charlie so prodigiously. His funny performances all but throw her into hysterics.

Seen at close range, she looks deliciously pretty and incredibly young. Like Bebe Daniels, she has both Scotch and Spanish blood. On her Spanish side, she is allied with one of the proudest and most aristocratic of the old California families.

None other than Marion Davies, masquerading as a dashing officer in her next picture, "Beverly of Graustark"

Mysterious Pauline

PAULINE FREDERICK returned from her Australian tour the other day with a cryptic statement to the reporters. Asked if she was to marry her leading man, Charles Coleman, as reported, she replied: "I like him too well to marry him." Which seems to be one of those remarks you can read forward or backward, or from the middle going in either direction. At any rate, she will probably return to her picture work in Hollywood.

Corliss Palmer's Début

AN interesting addition to the Hollywood colony is Miss Corliss Palmer. She is a very beautiful Southern girl who came up from Georgia a few years ago

(*Continued on page* 121)

Back in the California hills on the Lasky Ranch, are deserted sets that tell mute tales of old pictures and stars of other days. At the left is a castle built for "Hawthorne of the U. S. A." And those who go to the ranch at night say that the strains of Wally Reid's saxophone sometimes float from these walls

SIGHTSEEING AMONG

By Alice Tildesley

A THOUSAND acres in the Hollywood hills encompass all the countries of the world.

Egypt is there, and England, and the Siberian wastes; the crooked streets of China run side by side with the desolate, shanty-rimmed road of Panamint; a French village nestles under a hill beyond which rise minarets and mosques; New England is a stone's throw from South Africa, and a Spanish feudal castle faces a Southern Colonial home.

Long ago Spanish dons named the property "Rancho Providencia," but Hollywood has re-christened it the Lasky Ranch.

Where once early Californian padres preached to their Indian converts, the history and romance of all ages is relieved for the screen. A city is built in a week, and an empire is destroyed in a night.

Here wander the ghosts of the beloved dead, and those more pathetic shades that were the younger selves of stars. . . .

And here we made a pilgrimage together. . . .

A building that stands as a memorial to Rex Ingram's "Scaramouche"

THERE is the portico that first came into being for Mary Pickford's "Little American," made during those stirring war days when Paramount's Home Guard was drilling on the ranch. Jack Holt was the young German officer in that production.

"It was one of our earliest big pictures," he remembered, as he strode up one of the slopes that have so often masked as the rolling hills of New Hampshire. "I wish I could find the spot where we made the *Lusitania* shipwreck. We went to all sorts

When Rudolph Valentino was at his best, this street hummed with activity. For this demolished set was once a background for "Blood and Sand"

Thousands of affectionate memories cling to these old landmarks. Theodore Roberts remembers some funny stories about "The Old Homestead" (at the right). And other players told Alice Tildesley some fascinating stories in her tour of the ruins of the film colony. Here is an unusual article about a side of film life you've never read about

HOLLYWOOD'S RUINS

of trouble to get a huge tank and build the ship here. Of course, they had to wreck the ship and the tank's gone.

"In those days, it was considered an honor to get into pictures as 'extra.' People would do anything to get a part in the mob. I remember that the director asked every extra whether or not he could swim. Sure, everybody could swim! But when the ship began to sink and the order came to jump overboard, it seemed that a lot of them had overrated their swimming abilities!"

"The Tiger's Claw" brought a bit of South Africa to the Ranch

Another gorgeous reminder of "Blood and Sand." Almost every set tells the same story—plaster and wood are more enduring than popularity

THE old tower that marks the spot where that early spectacle, "Joan the Woman," was filmed, is now part of the set for "Blood and Sand," and it is hard to tell just how much of the original is left.

It was Ray Hatton who became enthusiastic when we reached it.

"Oh, Geraldine Farrar! 'Our Jerry,' everybody called her, and we were for *her*, to the last carpenter on the lot. There was a moat around the castle there, the moat where Joan and the soldiers battle. When we got out here that day, the director had a double ready to do Jerry's scenes. 'That million-dollar voice getting ruined in the water? Nothing doing!' he said. But Jerry wouldn't listen. Into the water she went and there she stayed and fought for four hours!

"Gee, how I remember! There was a big staircase over here. I learned to back up the darn thing. We were all in armor, with a lot of tinware sticking out in front of our toes, so there was no chance of getting up frontwards. Used to come down stiff-legged. Mine was old French armor, Jerry's was made of German silver,

(*Continued on page* 89)

Gossip of the

Some old romances go glimmering as Paris divorces end Hollywood marriages. Paramount school pupil gets one of the prize rôles of the year

THE prize catch of the year goes to Charles Rogers, a pupil of the Paramount School, who has been selected by Herbert Brenon to play the rôle of *Michael* in "Beau Geste." Young Buddie Rogers is a boy from Kansas who started out as the least promising member of the school. In fact, when Buddie joined up with the troupe he was nothing but a *Merton*. But the training helped Buddie and the officials learned on closer acquaintance with the lad, that he had talent. Buddie was the first pupil to get a real part, when the first class graduated into studio work.

"Beau Geste" will be filmed in Algiers, so Buddie gets a trip to Europe as well as the fine part.

RICHARD DIX heard two extras talking at the Famous Players-Lasky Studio in Long Island. And this was the conversation:

"Yes, Harry is a real gentleman and an educated fellow."

"How do you know?"

"Because he uses big words like 'disaster.'"

EVER so quietly, Rudolph Valentino has filed suit in Paris, asking a divorce from Natacha Rambova. And so passes one of the most hectic, publicized and world-shaking romances the film world ever has known.

Pacific & Atlantic

AND they say that Marilyn Miller will sail for Paris this summer to get a divorce from Jack Pickford. Marilyn and Jack were happy enough, in their way, and in spite of the fact that they were separated for business reasons during most of the year, they managed to be good friends when they were together. But now, they say, Marilyn is willing to call "quits." Too much family is said to be the cause of the trouble, altho, to the credit of Mary, she never interfered in her brother's domestic affairs.

And now Florenz Ziegfeld can say, "I told you so." Do you remember how Marilyn's manager protested against her marriage to young Pickford?

THERE have been official denials that Richard Barthelmess is seriously interested in the Countess Salm, formerly Millicent Rogers. Of course, Richard and the Countess are friends, but the newspapers overestimated their friendship. Richard just happened to be the escort of the Countess at the time when Count Salm arrived in this country, eager to bring a lawsuit against his rich American wife.

DOUGLAS FAIRBANKS and Mary Pickford nearly upset the local branch of the United States government the other day when they went down to the Federal building to get a

The pretty girl at the top of the page is not Sally O'Neil. It is Sue O'Neil, Sally's sister. She, too, has gone in for a movie career and is playing in comedies. In the center is Pauline Frederick upon her return to this country after a triumphal tour of Australia. She was welcomed back by Ed Rainey, representing Mayor Rolph of San Francisco. And, to the left, is Lilyan Tashman surrounded by some of the Japanese dragons who are playing extra rôles in "Rocking Moon." The coat Lilyan is wearing is made of the skin of walrus "tummies"

Camera Coasts

Mary and Douglas may take a trip around the world, stopping long enough to appear in a picture as co-stars. Other news of your favorites

passport. When word passed around what was happening, every employee in every department made a mad dash for the scene. We regret to remark that the clerks in the income-tax division unfortunately escaped being trampled; and are now back on the job again.

You can imagine, without my telling you, just which lines of the passport permit were most eagerly perused—the ages. Doug gave his birthday as May 2, 1883; Mary as April, 1894. Which would seem to make her thirty-one; and Douglas forty-two.

Their passports give them permission to visit nearly all the southern countries of Europe; and also Japan and China.

Their plans are nebulous and uncertain; but I understand that they will make a great picture abroad—a picture in which they both will appear. We know the story they have in mind. Bound by confidence as to the details, we can only tell you that it is a wonderful idea—big and sweeping in scope—like nothing the screen has ever seen before.

We have a very strong hunch that, if it is made and is a success, it will mark Mary Pickford's retirement from the screen. She has money—oodles and scads of it. There is no particular thrill in her going on doing ragamuffin parts forever; and the public has made it clear that it will not accept her in any other kind of play. So it would not be surprising to see Mary bow herself gracefully out.

If this happens, we look to see her undertake the career of a producer of pictures. She would be the greatest one in the world. We know that she has always had an idea in the back of her head to manage Lillian Gish. They are inseparable friends—more like sisters. Mary knows Lillian's problems better than anybody in the world. And she realizes, as Lillian does herself, that she does not belong in a commercial studio.

King Vidor's "The Big Parade" has upset all movie traditions; also it will result in the collapse of a lot of movie reputations; and the building up of a lot of new ones. It means the wafting away to oblivion of the icy little actress stars in connection with whom a real love story is unbelievable. As some said in relation to one of these pure snow maidens: "The great crisis of her life would come when some one kissed her photograph."

The warm, compelling tenderness of Renée Adorée, with the sincerity and strength of John Gilbert, has given the screen its first real love story; also established a new standard. This next year you will see every producer making a dive for big love stories. And trying to hunt up girls who look as tho they had lived—and could live again.

At the top of the page, we have a couple of lucky girls. They are Thelda Kenvin and Jeanne Morgan, graduates of the Paramount School, who will be seen in "Glorious Youth." At the center is Norma Talmadge in "Kiki." At the right, you will recognize Raymond Hatton and Wallace Beery. They are co-starred in a war picture called "Behind the Front." After the success of "The Big Parade," you may look for all sorts of screen adventures of the dough-boy of 1917 and 1918

A study in noses. Here is a line of good screen profiles. They are, from left to right: Claud Buchanan, Robert Andrews, Walter Goss, Charles Rogers, Greg Blackton, Jack Luden, Charles Brokaw and Irving Hartley of the Paramount School

MILDRED HARRIS was a good sport about the embarrassing revelations of the photographer of the Prince of Wales in one of the national magazines.

He told how Mildred had tried to drag the Prince into a publicity stunt while in San Diego two years ago. She induced the Mayor of San Diego to allow her to pose as his niece—thus getting in close touch with the Prince. They were photographed together; but a United States secret-service man smashed the plates. At the official ball afterward, Lord Mountbatten of the Prince's suite, paid Mildred so much attention, and so monopolized her time that she never had a chance to dance with the Prince. Mildred turned these revelations away with a good-natured laugh. "And here I thought that I had made such a hit with Lord Mountbatten. And all the while he was only trying to protect the Prince from my clutches."

EVERY year, the Wampas—a lively organization of press-agents—issues a list of "baby stars." It is supposed to consist of girls picked from obscurity by the keen eye of the publicity men—their candidates for fame and fortune. The list this year was staggering. It included such girls as Mary Astor and Vera Reynolds, who have been on the screen for years and years. Next year they will probably name Mae Murray and Louise Dresser or Josephine Crowell or Mary Carr. It is the end of a very original and charming idea.

By thus apportioning it out as hunks of propaganda among the studios, the Wampas boys take away the whole point of the thing. The full list of the "Baby (huh) Stars" is as follows: Mary Astor, Mary Brian, Joyce Compton, Delores Costello, Joan Crawford Marceline Day, Dolores Del Rio, Janet Gaynor, Sally Long, Edna Marian, Sally O'Neil, Vera Reynolds and Fay Wray.

LOIS WEBER is going back to Universal to be a director again. Of all the women directors who ever tried it, she has come the closest to genius. Her title play, "Shoes," was one of the most remarkable ever screened. She has been in retirement for several years.

Heap Big Injun goin' to break thru that line for a touch-down. In plain English, Rod La Rocque as he appears in Cecil B. De Mille's picture, "Braveheart"

ALTHO I am a little scornful of the Wampas Baby star list, I shall have to take off my hats to the Wampas for its banquet to Sid Grauman. This was one of the merriest and cleverest affairs ever given in Hollywood. Also it was a deserved compliment to one of the greatest showmen of this generation. Like the Gridiron dinners in Washington, they got Sid out on the pan and roasted him to a sizzle. The funniest of them all were Rupert Hughes, who is simply beyond compare as an after-dinner speaker, and Donald Ogden Stewart.

Jesse L. Lasky and Roscoe Arbuckle were rivals in the list of "I-Knew-When-Stories." Mr. Lasky said his acquaintance with Sid dated back to the days when he and his sister played at the Grauman houses in a vaudeville act. Roscoe said he was a butcher boy in Fresno; and Sid gave him a job singing tenor in the evening after the lamb chops were delivered.

CONSTANCE TALMADGE is an American citizen again. Her marriage to John Pialoglou, a Greek tobacco merchant, a few years ago changed her nationality. Her divorce didn't change her back. She had to take an examination just like the other immigrants before she could become again a citizen of the United States.

EDNA PURVIANCE, who discreetly made herself scarce after the shooting of a gentleman friend by Mabel Normand's chauffeur, is back in Hollywood again, after two years of traveling. The prospect is that she will be put out in another dramatic picture—like "A Woman of Paris"—by Charlie Chaplin.

PEGGY JOYCE HOPKINS—the Countess Morner—is also among us again. I greatly grieve to say that I fear Peggy is bored to death by Hollywood. She ducks nearly all invitations and makes you think the real way to spell her name must be "mourner."

And here are the correct styles in noses for girls. Get a mirror and check up on your own camera possibilities. The girls are Josephine Dunn, Mona Palma, Thelma Todd, Thelda Kenvin, Ivy Harris, Jeanne Morgan, Dorothy Nourse and Iris Gray

RUMORS of marriage and giving in marriage. Vera Reynolds engaged to Bob Ellis, the former husband of May Allison; Elaine Hammerstein to James Walter Kays, a city official of Los Angeles and member of an old California family. It was announced and then denied that Clara Bow was to be married to Donald Keith who played the lead with her in "My Lady of Whims."

JAMES CRUZE and Betty Compson are on a tour of North Africa to get a look at the locations Mr. Cruze will use in the making of "Old Ironsides"—a big historic spectacle based upon the old frigate "Constitution."

MARY MILES MINTER'S grandmother, Juliette Branch Miles, died here recently in circumstances which attracted disagreeable attention. Mary's grandmother has always been the object of her adoration. Hearing that she was critically ill, Miss Minter telephoned from New York to ascertain her condition. On account of the well-known family estrangement, Miss Minter's mother, Mrs. Shelby—refused to answer the telephone. Whereupon Miss Minter appealed to the Los Angeles police to find out for her the facts relative to her grandmother's condition. The police complied with the request. Miss Minter did not attend the funeral.

FRED NIBLO and Ramon Novarro came East for the opening night of "Ben-Hur" in New York. "Ben-Hur" was so long in production that it became almost a legend in the movie world. Somebody ought to write a history of the production—beyond, of course, the statistics that have been published about it. Do you remember when George Walsh was first cast for the rôle? And actually went to Italy and began work in the picture? And can you recall the fact that Charles Brabin was the first director?

BUT now "Ben-Hur" is an established fact. It's really a movie. And the opening was brilliant beyond words. Next month we will tell you more about it.

Have you heard the description of the picture given by an official of the Metro-Goldwyn company? The gentleman described it as follows: "Nothing like it ever has been. Nothing like it ever will be. And nothing like it ever should have been."

And why not? They are ornamental and—maybe—useful. Anyway, Gertrude Olmstead recommends suspenders for women. It's another one of those fads that start in Hollywood

ACCORDING to the best authorities, that story about Gloria Swanson's private elevator, manned by three elevator boys and running day and night, was a false rumor. Gloria rides in a public elevator, just like everyone else—when we are lucky enough to have an elevator at all. Anyway, the story of Gloria's private elevator was the most popular legend ever invented on the Island of Manhattan.

WILLIAM RUSSELL had two severe operations on his nose and his return to the Coast was delayed by several weeks, most of which time Bill spent in a sanitarium. Bill broke his nose years ago and it healed up nicely. However, in "Anna Christie," he injured it again and it troubled him so much he had to undergo an operation.

But the real disadvantage of his illness fell on his wife, Helen Ferguson. Helen came East to appear in a serial and while she was away, work on her new house in Beverly Hills was completed and the home made ready for occupancy. So Helen had to endure hotel life, tormented by the thought that her nice house was waiting for her in California.

AND now that Rudolph Valentino is divorced, who will be the first to start the rumor that he will marry again? Already there are stories that he is interested in a certain beautiful blonde out in Hollywood. But Mae Murray scooped them all by being seen a great deal in public with Rudy before he sailed for Paris. Mae denied all hints of romance, but nevertheless her friendship was evidently very much appreciated in the dreary days when Rudy and his wife were most enjoying their disagreement.

Meanwhile, from Paris comes the news that Rudolph is enjoying himself without a worry over his ties on this side of the Atlantic. Laura Gould, former wife of George Gould, Jr., has been his dancing partner. Rudolph won a Charleston contest. So evidently, the Shiek is himself again.

Two Nuts From GOOFEY HOUSE

Carmel Myers and Lew Cody went to Ocean Park, an amusement resort in California. And there they discovered Goofey House, a genuine pre-war and pre-Volstead example of architecture

One look at the lamp-post and Lew took the pledge. And when (at the right) Mr. Cody tried to be a real-estate agent and sell Miss Myers Goofey House, the lady snubbed him. "What, me live in a bungalow that was designed for old Doc Caligari himself! I'll say not!"

The VALENTINE GIRL on our COVER

Leatrice Joy has a little bet with herself. She's going to be the foremost light comédienne of the screen

By ELEANOR GREEN

Alfred Cheney Johnston

Leatrice Joy is a self-made star. She can proudly boast that she worked her way up from the ranks of the extra girls

THE proudest boast of Leatrice Joy's career is that she worked her way up to stardom from the ranks of "extra" work. She was once one of the thousands who wait outside the casting offices for a chance to work for the day.

And so the most feminine of all our stars is a self-made woman. She fought her way to the top, in spite of the handicaps of a soft Southern accent, a winning smile and a cheerful disposition. In fact, for years, Leatrice's easy New Orleans manner and her gentle drawl stood in her way. The producers and directors refused to take her seriously and long after Leatrice was a star in expensive pictures, her salary was no larger than that of a beginner.

Leatrice simply couldn't talk "big money." When the business men told Leatrice that she was extremely lucky to get important rôles—at whatever the salary—Leatrice believed them. When the directors told her that the stars who work hardest, follow orders, and curb their temperament are the ones who go the farthest, Leatrice believed them, too.

For Leatrice had come to Hollywood direct from Louisiana, where women are most decidedly women and where men are kind protectors who must be respected and obeyed.

And so at the height of Leatrice's fame, she was earning about two hundred and fifty dollars a week, working immensely hard, but grateful and delighted at her position in the movie world.

ALL of a sudden, something happened to Leatrice. She stopped saying "yes." She looked about her and discovered that the choice parts, the big salaries and the great pictures oftenest go to those who put up the loudest fight. She found out that, in spite of her Southern training, ambition is not a fatal defect in a woman.

Whereupon Leatrice made up her mind to think seriously about her career and her future. The girl who could wear clothes, flirt deliciously, and give a perfect portrayal of an unreasonable, delightful and exasperatingly feminine woman has learned that stardom means more than being the only girl in a picture to wear a sable coat or a gold metal-cloth dress.

And Cecil B. De Mille, who selected Leatrice because of her charm, the fascinating twinkle in her eyes, and her gift for wearing exotic costumes, now has on his hands an ambitious lady who wants something more than pretty clothes and stardom. For Leatrice has made a little bet with herself: in two years she promised herself that she will become the foremost light comédienne of the screen. Now watch her go to it!

These lucky boys and Mary have fun down at the beach when they are not working

Husky Hanes is the youngest member of Our Gang

Motion Picture, Jr.

Vol. 1—No. 9 March, 1926

Our Gang!

We are giving you a story and some brand-new pictures of these popular players

I HAVE heard some people say that Our Gang is growing up, but since I have seen these new pictures I dont believe it. Do you? I think they will be playing little boys and girls in comedies that you will like for a long time to come.

Of course, they have to go to school just as you do. Outside of school hours they dont have so much time to play as you do, for they have to spend most of their play hours before the camera. They have such a good time, tho, that their work is turned into play sometimes.

You would be surprised to know how many hundred children try to get into Our Gang every year. But out at the Hal Roach studio they know that just because a child is pretty or clever is no sure sign that he or she will make a good actor. I dont know just how they do choose these child actors, but anyway I think they have given us some mighty fine comedies. Their latest are "Ask Grandma" and "Better Movies."

From Our Junior Critics

Some interesting letters from the many received

NEXT month we are going to publish the name of the winner of YOUR OWN OPINION contest, but already we have many that are deserving of a prize. We want to tell you about some of them.

Just as soon as the contest was announced, one entire class of little boys and girls in Ogden, Utah, sent in a brief review of pictures they liked. Among their favorites are "Peter Pan," "Robin Hood," "Pollyanna," "Don Q," "The Pony Express," "The Iron Horse," "The Covered Wagon," "The Thief of Bagdad," "Little Annie Rooney," and "The Golden Princess."

"About the best show I have ever seen was 'Pollyanna,'" writes Geneva Farr, age nine years. "It was played with Mary Pickford as *Pollyanna*. I liked it because of the little glad game which was played all thru it."

Can you see Jackie's two new front teeth?

Calvert Reeves, age eleven years, says: "The picture I liked best was 'Robin Hood.' I liked it because *Robin Hood* stood up for the poor, altho he once was a man who had to arrest them. My favorite actor is Douglas Fairbanks."

In her letter, Anne De Groot, age thirteen, tells us that "The best show I ever saw was 'Little Annie Rooney.'" I like it because it was a jolly show and you had to laugh, then sometimes it was sad. Mary Pickford is my favorite actress and Tom Mix is my favorite actor."

Wouldn't you like to write us what you think of the movies, too? If you mention it, your teacher may give you just such an assignment for your written work.

Dont forget, when you have read MOVIE JR., to turn to page 90 and read the names of the prize winners of the month. Then you will want to write us a letter telling us what you think of your own magazine and your favorite pictures and players.

You'll have to guess who this little boy is

Isn't this a funny way to take an afternoon nap? But Our Gang doesn't mind. From left to right, you see Farina, Jackie Condon, Mary Kornman, Johnny Downs, Joe Frank Cobb and Mickey Daniels

The Adventures of Jack and Jill

By Carol Kirk

This is the last instalment of this little serial. Look for name of winner on page 90

QUICKENING their steps, they soon reached the first one. No one was there, but they found a sink with running water. There was no ——, but they all drank from the ——. The water came gushing out in ——.

Soon Jack disappeared. But when they started to search for him, they heard him trying to —— them with —— awful loud shout, in the distance.

They rushed around the building and found Jack excited over the discovery of a vine with a —— it. They cut it in two, and made a very nice drinking-cup.

Soon they went on into the village, and saw a number of people. There was a —— building a wall; some carpenters were making door —— for a new ——; a —— was sewing on a suit of clothes; a long-haired musician was playing an old ——, using a queer ——, but making very —— music.

They also saw the —— of the village, but Jack said she wasn't a swell ——. After that they came to a store, and the Big Man asked Jill if she would like some candy. "Yes," she answered; "I want a ——." So they got a whole box of them, and then she asked for a —— russe.

"Have a ——," exclaimed Jack. "Maybe he'll be —— more than he can pay when the —— comes."

But their big friend said it was all right; he had plenty of money; and he showed them a handful of ——silver and asked them to come again.

Husky is trying to hide inside a camera

The Answer Man, Junior

Joe Frank Cobb will tell you what you want to know about the movies

Husky's screen career began at the age of eleven months

EDWARD N.—One fat boy is about all Our Gang can use, but if ever they need another one I'll let you know. Dont neglect your lessons, tho. An actor's life is not easy.

AGNES R.—Your questions are all answered on this page, except the one about addresses. That should be sent to Hal Roach Studio, Culver City, California.

VIRGINIA McK.—William Haines played the part of *Joe Kelly* in "Little Annie Rooney." Mary Kornman is nine years old and she is almost ready for the fourth grade in school.

KATHERINE H.—That's an easy one. A beard means age and age means wisdom and an Answer Man has to be wise. That's the reason he wears a beard.

HARRIET H.—Betty Bronson and Mary Brian appeared together in only one picture, "Peter Pan." Betty's latest picture is "A Kiss for Cinderella" and Mary's latest is "The Enchanted Hill."

DOROTHY.—Rod La Rocque pronounces the last part of his name as if it were spelled r-o-c-k. Bebe is pronounced Bee-bee. Rin-tin-tin is pronounced with short i's.

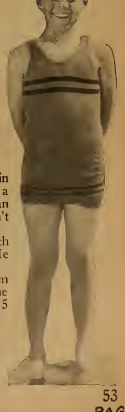
RICHARD R.—Lloyd Hughes has blue eyes and dark-brown hair. Clara Bow's eyes are brown and her hair is henna-colored.

MARK H.—Betty Compson is Mrs. James Cruze.

ROBERT.—Thomas Meighan was born in Pittsburgh. His father wanted him to be a physician, but he said he would rather be an actor. Gee, I'm glad he got his way, aren't you?

MARGARET.—Mary Brian played with Raymond Griffith in "A Regular Fellow." He is now playing in "Hands Up."

GEORGE S.—I should say I have seen Billie Dove. All of us fellows like her. She is 5 feet 5 inches tall and she weighs 115 pounds. Her eyes are hazel color and her hair is very dark. You'll see her next with Douglas Fairbanks in "The Black Pirate."



Johnny Downs is one of the new members of the Gang

The Carewes on Careers

When Mary Akin married Edwin Carewe, she made up her mind to keep right on acting. But now she finds that there are some more important things than movie stardom

By Helen Sursa

WHEN Mary Akin and Edwin Carewe skipped over the Southern California border into Mexico last spring and were married, along with Claire Windsor and Bert Lytell, nobody dreamed that Mary would forsake the screen almost as soon as she became Mrs. Carewe. And even if you had suspected that she might, Mary herself would have reassured you in no indecisive tones that her mind was made up: She was going to have a screen career tho married.

The funny part of it all is that she really was sincere in her declaration. She thought then that a permanent place among the greater stars of Hollywood was more to be desired than anything else in the whole world. Funny it is, because now she is telling us that never, never will she make another picture.

A honeymoon photograph of Mary Akin and Edwin Carewe. They were married in Mexico, you know, along with Claire Windsor and Bert Lytell

It cant be that that old bugbear, failure-to-succeed, has caused this change of heart. I should say not—not after her effective playing of *Rosa Pina* in "My Son." But there is a reason, a very good one, too. She says she will be much too busy looking after her husband and a very small son or daughter who is expected to take possession of the nursery in the Beverly Hills bungalow some time after St. Valentine's day.

THIS announcement was the surprise that Mr. and Mrs. Carewe had for me at tea one rainy afternoon during the late fall when they were in New York and it governed the conversation completely. Try as we might, we always got back to the subject of careers and babies.

"I went to Hollywood two years ago to make good in the movies," Mrs. Carewe explained. "I had only one letter of introduction, and it was to Rex Ingram. I was staking everything on it, but when I arrived in California, Mr. Ingram was making 'Mare Nostrum' in Europe. To this day, that letter has not been opened.

"There was nothing for me to do but to wait hours out of every day for the opportunity to play extra and I suppose that experience was good for me. Finally, 'Charley's Aunt' came along and I got my first part with screen credit. That was October 16, 1924."

"AND you would have thought the Armistice had just been signed if you could have seen how tickled she was," Mr. Carewe, the director-husband, couldn't keep from interrupting. "For a long time I had been wanting to give Mary a real part, but she wouldn't hear of it. She was afraid I was offering her something good more because I was interested in her than in her work."

She was willing, after this start with another director, to take the part which Mr. Carewe offered her in "My Son" a few months later. She was willing, too, to become his wife and so they were married, you remember, last May.

"Before our marriage we came nearer to quarreling than we have ever been since," she admitted. "Always over the question of whether I should continue in the movies. Mr. Carewe didn't want me to, but I had my way. Then when the decision was made, he didn't want anything to stand in the way of my success. That was the reason we kept our marriage a secret, or tried to, while I was making 'Transients in Arcadia' for Fox.

"Now it seems so foolish for me to have been so determined. Nothing seems important to me but to make a comfortable and cheerful home for my husband and baby and I know I could never do that if I had to come home in the evening all fagged out after a strenuous day at the studio.

"EVER since I was a little girl in Evansville, Indiana, I have liked to play with babies. There was always one in the neighborhood, if there wasn't one in our own family, and I would rather take care of it than to go out playing with the other children. So, really I cant imagine anything nicer than having one of my own to play with.

"And I like to keep house, too. I mean I like actually

(*Continued on page* 121)

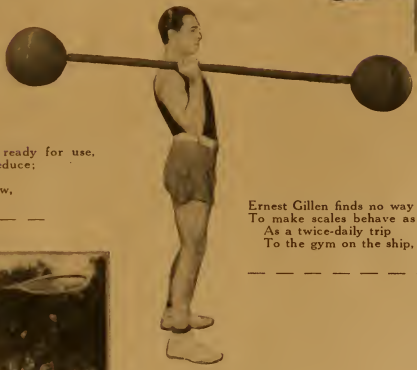
All Aboard the Limerick Liner

The guests on this ship, understand,
Are served with the fat of the land;
Breakfast, lunch, tea and dinner,
Will not make you thinner
Unless all rich dishes are banned.

And so you will do—if you're wise—
What these movie stars herewith advise
For keeping your "figger"—
Which is merely, with vigor
To go through some hard exercise.

Greta Nissen refuses to fast,
So she dances till midnight is past,
To keep herself slim
And in excellent trim.

— — — — — — —



There's a swimming-pool ready for use,
By those who prefer to reduce;
Like Helene Costello,
Who can beat any fellow,

— — — — — — — —

Ernest Gillen finds no way so good,
To make scales behave as they should,
As a twice-daily trip
To the gym on the ship,

— — — — — — — —

Says Jo Ralston, "For fun by the peck,
Just play tennis an hour on deck;
Even one game is great
For keeping down weight,

— — — — — — — —"

"For quick results," says Kathleen Key,
"Try bicycle riding—like me;
You'll be all in a glow
In five minutes or so,

— — — — — — — —"

Are you going to be one of the lucky passengers on The Limerick Liner? We have $50.00 to divide between five writers of clever lines. Remember that the line you submit to complete a limerick must rhyme with the first two. Send as many as you like before February 25th. Address: Limerick Contest, 175 Duffield Street, Brooklyn, New York

Eleanor Boardman allows herself fewer luxuries than almost any player in Hollywood. She remembers the days when money was scarce. As for Thomas Meighan, he can afford to retire at at any time. Tom made a fortune in Florida real estate

Are They Extravagant?

By Selma Robinson

HAVEN'T you often wondered, after scanning the income-tax returns, what the stars do with their money? Five hundred to ten thousand dollars a week, enough to keep a community going, and all earned by individuals. What in the world do they do with so much money?

Just what does anyone do with money? What would you do with it if you had it? If you are a woman, you would rush over to Paris, gather up a handful of hand-made lingerie and sheer French hose, Poiret gowns and chinchilla wraps. If you are a man, you'd probably spend it on a trip around the world, on clothes, on a raccoon coat, a Rolls-Royce, gifts for the family and a home of your own.

It is only natural that having wanted comforts and luxuries all our lives, we should try to get a few of them when we start making money. And movie stars, being only as human as the rest of us, do likewise. Many of them have not been accustomed to affluence, and who can blame them for buying the things they now have money enough for? Besides, motion picture stars, both male and female, have an important obligation to fulfil to their public, on screen and off. It is necessary for them to be always well dressed in the street, or wherever they may be seen. You know how you would feel if you saw Gloria Swanson on Main Street wearing a frumpy cotton dress and shoes that were down at the heel. You'd have the disappointment of your life. I suppose that same outfit would have seemed perfectly correct on anyone else.

Norma Shearer is putting most of her money in a home. Wasteful, indeed, is the star who hasn't a house and lot to show for her success

THE motion picture actor and actress must be not only well groomed but expensively groomed, to preserve the illusion created on the screen. All this aside from their own love of clothes, so that even if they didn't really care for nice clothes they would have to buy them anyway. Clothes are an important item of expenditure in an actress's budget and a smaller one in an actor's, for the simple reason that women need more. A man's suit does service on several occasions but a woman must have one type of dress for mornings, another for afternoons, and so on.

Then there are household expenses, of which the male has the heavy end, tho many actresses own and support their homes. Homes in Hollywood and New York, where the motion picture studios are located, are extremely expensive. A small apartment of five or six rooms in Park Avenue, Manhattan, costs anywhere from five to ten thousand dollars a year for rent alone, and even small houses on the side streets sell for about one hundred thousand. In Hollywood, exactly the same conditions prevail. If one owns a large home, there must be plenty of servants to keep it in condition, a gardener for the lawns, or a staff of them, if the estate is large enough.

Many of the stars have families to look after, brothers and sisters in school, old or feeble parents, or children of their own. It takes lots of money to support a youngster.

MOVIE people give a large part of their salaries to charity. No one on earth is so generous as an actor, possibly because he has suffered privation himself in his struggle for success. Every day they give to charities

Why must movie stars spend more money than any other class of wage-earners? Selma Robinson tells you some of the reasons for their so-called extravagance in this article

Where most people invest in one house and lot, Norma Talmadge goes in for apartment houses and office-buildings

you may never have heard of, for the actor receives requests from all sides.

Marion Davies, who is one of the highest-paid stars in the movies, even tho she doesn't advertise the fact, finds plenty of places for her fat salary check. Miss Davies is supporting a niece of the flapper age and a nephew of twelve, giving them an education and every advantage possible. She owns her own home in Beverly Hills.

"It is such a large place," Marion explains, "that it takes many servants to keep it going. The garden alone requires the constant attendance of two men. Then I have three motor-cars and two chauffeurs; one car and driver for my personal use to take me to and from the studio, another for my mother and my family, and the third car for the servants. Really, I dont know how much I spend. I haven't time for a budget. They're so awfully complicated."

ELEANOR BOARDMAN believes herself to be perhaps the least extravagant of all the film players.

"I live simply," she says. "I haven't my own home and I drive a disreputable car that few of my co-workers would be seen in. Clothes do not interest me particularly, so I do not spend much for them. But I do like to put my money in the bank and watch it grow. Perhaps there is a subconscious horror within me that reminds me of the days when I was forced to stint on everything. I keep a budget and have even managed to save on it."

Mae Busch is so generous with her friends, and with penniless actors, that the wonder is she has any money at all. She has had to deprive herself of so many pleasures that her great delight now is to give parties as often as she can find friends to attend them, which is about every day. She doesn't own her own home, she drives her own car, and she has only one maid.

The major portion of Norma Shearer's earnings at present go toward paying for a home she is buying. She, too, keeps only one servant and one car. Miss Shearer lives with her mother, who keeps a budget for her which she strictly follows, and she carries life insurance, an endowment policy which is to be paid to her in a little less than twenty years

PAULINE STARKE has a passion for clothes, and she spends a lot on them. She owns a car and a home and as many servants as the house will hold, three, to be exact.

"I dont keep a budget, and if I ever found a woman who knew what she did with her money, I would die of shame," says Miss Starke. "I haven't the slightest idea as to what I do with my last month's salary, and my one consolation is that none of my friends knows what has become of hers."

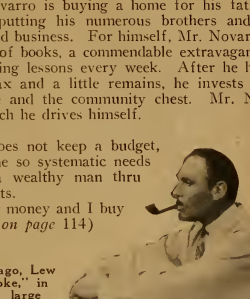
The male stars are much more provident and sensible about their earnings. Wise investments, economical management and few personal extravagances are their rule. There are several wealthy actors in the films who could afford to retire and never do another day's work. Thomas Meighan is one of them. He owns practically the whole town of Ocala, in Florida, is a part owner of its newspaper, its theater and its hotel. In fact, they're thinking seriously of changing its name to Meighan. He owns plenty of gilt-edged securities, too. I asked Mr. Meighan whether he contributed much to charity and he refused to answer. "If I told you what I gave to charity, it would no longer be charity but publicity," he said.

Ramon Novarro is buying a home for his father and mother and putting his numerous brothers and sisters into school and business. For himself, Mr. Novarro buys rare editions of books, a commendable extravagance, and he takes singing lessons every week. After he has paid his income tax and a little remains, he invests that in life insurance and the community chest. Mr. Novarro has a car which he drives himself.

LEW CODY does not keep a budget, but no one so systematic needs to. He is a wealthy man thru his own efforts.

"I save my money and I buy

(*Continued on page* 114)



Froker

Several years ago, Lew Cody was "broke," in spite of his large salary. He learned his lesson and now he is one of Hollywood's most cautious business men

He's a Beginner in Crime

John Roche is a villain —but just for fun

Meanwhile, he is studying for the concert stage

When he isn't playing in pictures, Mr. Roche is preparing himself for a career as a singer. He's a baritone

By Sara Redway

HEROES are easy to find, villains are plentiful, but to be cast as a friend of the family and still remain noticeable is no small undertaking. It is a little like being Vice-President, a hard job to get away from, with plenty of worry and not much fun.

There are only three friends of the family in moving pictures who have managed to keep their heads up, altho, to be sure, they usually do it by unfair means, making love to someone's wife, and other shady transactions. They are Ford Sterling, Creighton Hale, and John Roche. Ford Sterling and Creighton Hale, are old hands at it, but John Roche is that entertaining novice who counts his money behind a door before asking a lady to dine, and then goes out and buys bad champagne with it.

In fact, in "Kiss Me Again," he stood out to such advantage even against the experienced acting of Marie Prevost and Monte Blue, that he sometimes works in as many as three pictures at once, in the old friendly rôle.

MR. ROCHE is an out-of-the-ordinary type. He is most certainly not a hero. He hasn't the cut-and-dried, right-and-wrong quality of one, nor has he the romantic aura of the Novarro and the Valentino types. And yet he is not a villain. Villains cant have placid dispositions, and pleasantly handsome faces. And in the movies, if you are not a hero and not a villain, you simply have to be a friend.

John Roche is the youngest of four brothers of Irish-Yankee descent. When he was a very little boy, he wanted to sing, and persisted so steadily with this idea, that he attained an envied position in the little town where he lived, he sang to illustrated songs in the local moving picture house. His voice grew better and better, and he outgrew the illustrated songs, came to New York to study, and drifted naturally to the stage and to musical comedy.

If you are good-looking enough, the pictures will get you if you dont watch out, and they got John Roche. Salaries are bigger, positions are steadier. Mr. Roche had more time and more money to spend improving his voice.

Since he has been in California, he has had several opportunities to return to the light-opera stage, but he has refused them all. He wants to keep on being a friend of the family until he can leave definitely and devote himself entirely to music. If you really love something, you know, you are willing to let it monopolize you.

ON his recent trip East, Mr. Roche indulged in a glorious dissipation of theatregoing. He saw everything he could, heard all the music available.

"Coming East is like breathing in a breath of fresh air. After all, there is nothing to do in Hollywood, except see your friends and talk pictures. I dont tire of my friends, but I do tire of picture talk," he told me. "The enterprising banker isn't always banking, but the enterprising actor is always talking about it. And yet I have heard lots of them say they are tired of it. But pictures have taken up so much of their lives, that they monopolize every home, and every conversation. And look at me now! Here I am in the East, and I am still talking pictures to you. Of course, I occasionally talk about something else, but pictures form the base."

"Mr. Roche," I said seriously, "Are you a tenor?"

"I am not. I have a baritone voice with a high range."

John Roche is an exceptionally good-looking young man. In fact, he is one of the best-looking men I ever saw. He is very tall, and has nice hands. It sounds silly to describe masculine good looks, so I wont do it. But almost anybody would be very lucky to have him for a friend of the family, and you all know what that leads to.

Mr. Roche's career started with the usual run of bad luck. He went West in possession of a contract but the directors couldn't make up their minds whether he was a hero or a villain. So his first rôle was that of a butler. A butler, you know, may either be a hero or a villain. After surviving the humiliation and financial shock of playing "bits," he decided to like Hollywood and remain there until he can return to New York, not as a movie star, but as a leading American baritone.

THAT'S OUT

Some random shots by Tamar Lane. Harry Taskey drew the pictures

Does personality make for popularity? Mr. Lane says that it does not. And he can prove it because Thomas Meighan and Milton Sills earn more money than John Gilbert or Ronald Colman

What Counts Most for Popularity?

THERE seems to be a general impression that it is the star or player of most dominant personality or brilliant acting ability who scores the biggest hit on the screen. As a rule, however, it is quite the reverse.

While a player of outstanding personality may sometimes spring quickly to the front in the films, his popularity is by no means of lasting duration unless the player has more simple qualities of appeal in his make-up.

As proof of this, I offer the following interesting facts:

Rudolph Valentino is perhaps the most dominant personality that the silversheet has ever had.

Ronald Colman is today perhaps the most-talked-of actor on the screen and boasts a most vibrant personality.

John Gilbert, another player of powerful personality, is Colman's closest rival for premier honors, and may even surpass him.

Yet Thomas Meighan, a mediocre actor and with almost a negative personality, is earning a weekly salary which exceeds the pay checks of Valentino, Colman and Jack Gilbert combined!

The Answer

THE qualities which count most for wide popularity are those which are appreciated and admired by the multitude, in other words, the lower classes of citizenry, which make up the bulk of picture-goers. The Valentinos, the Negris, and the Naldis attract a lot of attention but they do not win the sincere and lasting admiration of the general public.

Meighan, with his easy-going manner, his open—even if expressionless—face, his cordial smile and his democratic air, has all the qualities that win the deep and undying admiration of the man in the street, the farmer, the shopgirl, and the country maiden.

Milton Sills is another player of the Thomas Meighan type. Sills is one of the most popular actors on the screen, in spite of his deficiencies in certain respects. Sills, too, earns more than either of those two sensational love-makers, Gilbert and Colman.

The guys with the whirlwind style may get the publicity, but it's the simple fellow who wins out in the long run. And the simpler he is, the greater his ultimate popularity

The Attitude of the Public

THE dailies are filled with stories of the gigantic "trust" which is threatening the motion picture industry. The studios and film circles in general are buzzing with excitement over it, wondering what the outcome will be.

Meanwhile, the public continues serenely on its way to the picture theaters, totally unconcerned as to whether the "independents" or the Big Three win the battle. Both sides have been attempting to win popular favor. Their efforts have been fruitless.

The public simply wants good pictures. It doesn't give a continental who makes them.

Will He Come Back?

JOSEPH VON STERNBERG, that widely discussed young man who sprang into the limelight several months ago with his production, "The Salvation Hunters," has apparently met defeat at the hands of the great god Motion Picture. On the strength of the favorable comment aroused by "The Salvation Hunters" in certain film circles, von Sternberg was awarded a contract by Metro-Goldwyn-Mayer.

He spent several months upon a film entitled "The Exquisite Sinner." After it was completed the studio management regarded it with such dissatisfaction that much of the picture had to be remade. This was several months ago, and yet nothing has been seen of the picture on the screen. Apparently, it is to be shelved.

Recently young von Sternberg's contract was terminated. He has quietly packed his trunks and departed for Europe. Von Sternberg was never popular in the film colony, and Hollywood is now laughing up its sleeve at him. Somehow or other, however, I feel that this young man will some day redeem himself and give the screen several worthwhile films.

(*Continued on page* 114)

Whose Hand?

F. Vance de Revere analyzes the hands of three well-known players.
Can you guess the owners of these hands?

Harry Freulich

THE owner of this hand would be an active, athletic nature. One who loves the great out-of-doors. A very independent individual, independent in both thought and action. This person would do exactly as she saw fit and would not wait for others to make her decisions for her. There is decided dramatic ability and an emotional nature which is well controlled. This hand denotes a born diplomat and one who sizes up and handles people well. In fact, she would be almost uncanny in her knowledge and judgment of people. This hand also shows a highly intuitive nature, one interested in the mystical and the unusual. Great loyalty and devotion to those she loves: a capable, thoro person with patience and ability to master details. A very practical, matter-of-fact turn of mind is shown by this hand. It is a hand of a young person, but a young person with mature judgment and a whole lot of common sense and practicability. No frills or fuss; simplicity and common sense would rule this nature. A strong will, not easily swayed or dominated by others, one who knows definitely what she wants and has persistence, determination and strength of character enough to go after that which she considers worth while. An individual who has good logic and reasoning power. And she will travel considerably. The outline and formation of this hand show the same dominant traits in the face, altho the length of the hand would generally belong to one who is taller in stature.

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LOOKING at this hand, it is quite apparent that it is the hand of a man. Youth, too, is shown here. The owner of this hand would be a very serious-minded person and one who is naturally conventional; one who would not make a fool of himself in anything. A practical individual with a well-balanced nature, much poise and dignity. This hand shows a reserved, almost shy person, extremely sensitive, with a highly refined nature. One who prefers quality to quantity in all things and all people. There is considerable strength of character, a strong will, much determination and persistence, also a logical mind. This with his intense, ambitious, industrious nature should make him a very successful man. There is great love of the artistic and all that is beautiful—a highly inspirational nature and high ideals. Such a hand usually accomplishes things by mental effort rather than by use of the hands. A hand of this sort usually belongs to a harmonic temperament, a person who can, from the vocational view-point, do many things and would fit into more than one vocation. Such an individual would never lack for means of making a livelihood. I have not analyzed this person, but judging from the photograph of this hand, I would like to, for I find here a capable, worth-while subject. The analysis is from the outline and formation of the hand only; but from the view-point of palmistry there are many interesting things shown here.

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HERE we have a hand in striking contrast to the other two hands. The first is a happy nature, the second a serious, conventional nature, and this a sad nature. A person who is different and whose nature stands apart: one whose nature is not readily or easily understood by others. It is a combination of strength and weakness. A person who can be very affectionate and also very cold and distant. An individual interested in human nature and yet one who prefers to be alone rather than in constant company with others. A person of moods. A sensitive, highly inspirational nature and yet one who, by her frankness of speech does not always spare the feelings of others. One who lives in the clouds of a world of her own. This hand shows an individual with vision and ideals which have never been realized, a dreamer who will never find, in real life, that which she seeks. There is, in this hand, more nervous force and energy than actual physical strength and endurance. Such a person should guard her health and live less in the mental world. An individual with this type of hand is apt to be greatly interested in things psychic and the occult or anything which is unusual. She is inclined to test out anything she sees fit. She has traveled, and will travel considerably. This hand, with its long palm, would generally belong to a person who is of good height.

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EDITOR'S NOTE.—*Next month we will publish the pictures of the owners of these hands. But maybe you will be able to tell who they are from the character descriptions. And, in the April issue, we will print F. Vance de Revere's analysis of three more popular players.*

Where Angels Fear To Tread

Dorothy Donnell Calhoun rushes into an interview with Rod La Rocque, and Rod tells her about the most dramatic moments of his life

William Davis Pearsall

THIS interviewing people is a queer business.

It gives a total stranger the right to ask questions of a man which he would resent from an intimate friend. Interviewers deal with emotions, hopes, hidden sorrows, as briskly as a charity worker with questions of food and fuel. Businesslike pencil poised—"How much coal (or love) do you need? Why dont you get another job (or wife)? How much bread (or heart) on hand? Let me see into your cupboard (or your soul)!"

I think sometimes that I know more about a few of the motion picture stars with whom I have talked than anyone else, except perhaps God.

One of these stars is Rod La Rocque. Outwardly. Rod is six-foot-something with a handclasp that one feels for hours afterward, a singularly winning smile, and long legs which he winds around one another as he talks, then suddenly unwinds to leap up and act out what he is saying to the hazard of the furniture and the deathly peril of the bric-à-brac. But inwardly, Rod La Rocque—well, you shall see. I am writing an interview, not betraying a confidence, tho that is the feeling I have.

(*Continued on page* 106)

E. R. Richee

Rod has a home and home-folks. Below you see him with his mother, father and sister

Honorable Mention

The outstanding performances of the month selected by Laurence Reid.

Mae Busch wins Honorable Mention for this month for her sympathetic performance in "Time the Comedian." Miss Busch's portrayal is the most interesting feature of Robert Z. Leonard's production

Irene Rich gives a truly great performance as *Mrs. Erlynne* in Ernest Lubitch's picture, "Lady Windermere's Fan." It is, in fact, the greatest piece of acting that this artist has contributed to the screen

Eleanor Boardman's sensitive and intelligent acting does much to redeem a cheap story in Elinor Glyn's picture, "The Only Thing." It gives a hint of what Miss Boardman might do in a rôle worthy of her talents

Sally O'Neil, a newcomer to the screen, makes a decidedly favorable impression in "Sally, Irene and Mary." After her work in this picture, you will want to see more of Miss O'Neil

Last but not least, Honorable Mention goes to Betty Bronson, the ideal heroine for Barrie's fantasy, "A Kiss for Cinderella." Miss Bronson repeats the hit she made in "Peter Pan"

Sixteen new film productions which offer you a complete and well-balanced program of entertainment

Betty Bronson in the new Barrie fantasy—"A Kiss for Cinderella"

By LAURENCE REID

The Picture Parade

A Kiss for Cinderella—Fantasy-Romance

BETTY BRONSON has another Barrie fantasy as her Yuletide greeting to the public. Like "Peter Pan" of a year ago, the new picture was dropped down the chimneys of the movie houses Christmas Day by Paramount's Santa Claus.

"A Kiss for Cinderella" is Barriesque to the core—in that it explores the realm of fantasy or the make-believe world and sings a song of romance that can be understood by everyone, including those who have yet to reach the age of discretion.

But it hasn't the charm of "Peter Pan." Barrie, himself didn't succeed in capturing that elusive quality and we could hardly expect Herbert Brenon, the director, to succeed where Sir James failed.

The director, who also fashioned "Peter Pan" into celluloid, has done a first-rate job. He has followed the stage-play in all of its essentials—and by taking into consideration the limitless possibilities of the camera he has brought out symbols and suggestions which could only be indicated upon the stage.

The little heroine's imagination soars and she is carried away into a dream world. There it is that she encounters romance and adventure. Particularly impressive is the episode of the ball where she conquers them all with her charm. The romantic interludes are also well done.

Betty Bronson's Cinderella shapes up very well alongside of her Peter Pan, tho it is as the little child who never grows up that she lingers the best in our memory. She doesn't act with the ease and assurance that marked her performance in Barrie's greatest play. Yet she is so graceful—so elfinlike in her gestures and carriage that she truly seems to dwell in a dream world. There is a fine bit of pantomime executed by Henry Vibart—and Tom Moore as the policeman, transformed into a Prince Charming by the girl, gives a performance touched with sympathy and understanding.—Paramount.

Lady Windermere's Fan—Romantic Drama

IT was a bold move on the part of Warner Brothers to translate "Lady Windermere's Fan" into celluloid. Oscar Wilde's paradoxical twists are not easily captured —that is, if the director's effort is concentrated upon accepting him word by word.

There will be those who will offer objections to having Oscar's puppets paraded in this fashion. But their voices wont be raised much above a whisper when they consider that Ernst Lubitsch was selected to do the celluloid grafting. The director of "Kiss Me Again" and "The Marriage Circle" has demonstrated again his gift for making pictorical subtleties and wit. He doesn't follow the lines of least resistance by employing Oscar's pointed epigrams to build his action. Oscar is present in the picture, regardless of his pretty speeches.

Lubitsch brings the Wildean puppets down half-ways to earth. To bring them down upon solid ground would

Charles Ray and Pauline Starke in "Bright Lights"

Leon Errol and Nita Naldi in "Clothes Make the Pirate"

Clara Bow and Tom Mix in "The Best Bad Man"

have spelled disaster. Even as it is, he cant get it away from the obvious—this sentimental cream-puff with the icy coating. It is the mother-love story carried along on the theme of self-sacrifice. Considering its lack of originality, it is our pet opinion that Lubitsch has done a first-rate job by it.

It takes good acting to cover its sobs and smirks. Irene Rich, the sorrowful wife of the screen, achieves a distinct triumph in the rôle of the déclassée *Mrs. Erlynne*. May McAvoy plays *Lady Windermere* with charm and feeling; Ronald Colman makes an aristocratic villain—and Bert Lytell injects a human spark as his Lordship. —*Warner Brothers.*

Time, the Comedian—
Drama

THERE'S an intriguing title attached to this picture which will doubtless arouse your curiosity. But your interest will not be provoked by the plot, which carries out the formula of a familiar theme—that of a mother's self-sacrifice. If the story could be unfolded without any hindrance by symbols, it would have a greater appeal.

However, the figure of Time dashes on and off like the stage manager of a Chinese play—and after a while you wish he would retire for good—so that there could be a place for more interesting features—to say nothing of the Girl. Theodore Kosloff manages the episodes of Time. There is altogether too much of him.

Bebe Daniels in "The Splendid Crime"

The picture places Robert Z. Leonard in a new light. He gets away from the creamy fillings for once and guides Mae Busch, Lew Cody, Creighton Hale, Gertrude Olmstead and others of a well-balanced cast in a story which shapes up as fairly lifelike, if you forget Mr. Time and certain technical flaws.

At least, there is a semblance of intelligence behind it. Old? Assuredly. But the ancient carbon copy of the unhappy mother, who leaves her husband and child for a moment of happiness with a tempter, and who, years later, reaps the whirlwind, is done with considerable conviction. The mother has her hour of triumph when she fights to save her daughter from the same tempter. This character is suavely played by Lew Cody. But it is Mae Busch who scores the hit.—*Metro-Goldwyn.*

Cobra—Drama

"COBRA" *as a play fastened itself to a popular band-wagon and every one clambered aboard. "Cobra" as a picture is a sort of hybrid vehicle which hasn't any glamour left to attract public favors. True, it has Valentino, but his presence doesn't add anything to it. He might be playing just so much atmosphere for all he distinguishes himself here.*

Valentino isn't called upon to act in his rôle of an Italian nobleman fascinated by women as a lion is by a cobra. If you care for symbolism, you'll find the parallel in a few subtitles.

So "Cobra" becomes a disappointment. Valentino has many affairs but he's afraid to display (or were the censors lurking in the background?) his customary Italian ardor. He performs a noble self-sacrifice and the picture ends just like Theda's pictures ended years ago.

It's an old-fashioned film in every particular and lacks punch and sparkle. A good cast has been assembled, but the players are unable to bring away any high marks because of the limited opportunities of their trite rôles. The picture was filmed long before "The Eagle," which appeared last month. This shows that it wasn't considered as very great shakes by its sponsors.—*Paramount.*

Clothes Make the Pirate—Comedy-Drama

IN an effort to establish Leon Errol and his droll comedy on the screen his sponsors have attempted to improve upon "Sally," the picture in which he created a deal of mirth. The new piece, while not so entertaining, has its points. Alongside of "Sally" it seems like a strained effort to concoct something in which Errol and his trick knee can shake down some laughter.

It is a burlesque, but it seldom carries out much exaggeration. So we dont find it constantly hilarious. Errol succeeds in being grotesque, whereas in "Sally," he succeeded in being genuinely funny, due to the characteriza-

Rudolph Valentino and Gertrude Olmstead in "Cobra"

Pola Negri in "A Woman of the World"

Marie Prevost and Clive Brook in "Seven Sinners"

tion developed from likely action. Errol brings out all of his innumerable stage tricks, but it seems to us as if he strives too hard.

He has a pirate's complex in his rôle of a tailor. He wishes to become a bold brigand of the deep, but before the idea has hardly had time to gather moss, he is whisked out to sea where he, unwittingly, becomes the skipper of a pirate craft. This is the substance of the plot.

Errol has most of the action, tho Dorothy Gish, Nita Naldi, James Rennie, Edna Murphy and others in the background, act with good dash and precision. —*First National.*

Joanna—Romantic Drama

Dorothy Mackaill in "Joanna"

THERE *is something of the* Elsie Dinsmore *type of story in this number. The director rushes frantically to the defense of American womanhood in trying to point a moral. The picture, adapted from a newspaper serial, attempts to establish the reactions of a poor girl, given a large sum of money, to prove to a couple of wealthy old-timers that a woman, suddenly thrust into luxury will not sell herself to keep up appearances.*

The director evades the issue, however, by having the girl represent herself as the daughter of a woman once loved by one of the perennial bachelors—and hence, by heredity, "pure and sweet."

It resolves itself into an orgy of spending on the part of the heroine. She runs thru the money in a couple of extravagant scenes—scenes which came into vogue when Cecil De Mille called out the interior decorators, modistes, *et al.*, of Hollywood.

The most interesting feature of the picture is Dorothy Mackaill's acting. Her comic sense is akin to that of Constance Talmadge, with much of the same appeal. George Fawcett does well enough—and Jack Mulhall is dependable.—First National.

The Masked Bride—Romantic Melodrama

BACK to the shrugging shoulders and the pouting lips goes Mae Murray in search of expression. *She is not the Mae Murray of "The Merry Widow"—who created a human character and earned encomiums for herself. In her effort to play a* chic *Parisienne she carries on a giddy whirl of prancing playfulness.*

The plot of this picture has been pigeon-holed as Number Three. It is lugged forth covered with dust and frayed at the edges. Looking into it, we find that it caters to the thrill-mad heroine who must be redeemed from a life of crime before the happy ending sends you away.

Naturally, the locale is Paris and, according to type, Mae plays a jewel thief who doubles as a cabaret dancer to pull the wool over the eyes of the Prefect. You can spot its *dénouement* with one eye closed.

Stroheim brought out some restraint in the star's acting which has been entirely dissipated here. She returns to jazz rhythms and fails to show—except at rare intervals —the contrasting moods which are the property of her sex. Francis X. Bushman has the millionaire's rôle and acts with quiet dignity. Roy D'Arcy is the Prefect and makes the character a trifle too smug and confident. —Metro-Goldwyn.

Sally, Irene and Mary—Romantic Drama

AS is customary with most musical-comedy adaptations, the thinking cap is not needed. Here is "Sally, Irene and Mary," for example. It differs very little from the obvious, matter-of-fact plot which makes up the background of the "words and music" type of entertainment. It places great emphasis upon the familiar object-lesson of temptation—as it concerns three young ladies of the ensemble.

The wolf of Broadway has one of them in his clutches, but as she is inclined to dig for the muck called gold he transfers his affections to the more simple and unconventional *Mary*. As for *Irene*—well she is mostly a negligible character. *Sally?* Why she's the aristocrat, the gold-digger.

The film strikes off a pretty good average—due to the carrying out of the stage atmosphere—the sentimental episodes, when the good little Mary returns to her Irish plumber, and the effervescent comedy injected by Sally O'Neil. Hers is the sympathetic rôle and she makes the

(*Continued on page* 80)

Gossip of an Old-Timer

Extracts from the March MOTION PICTURE MAGAZINES from 1911 thru 1915

March, 1911

Edison Learned Like Lincoln

THOMAS A. EDISON, the wizard of Menlo Park, was the first American to foresee the possibilities of entertainment in the motion picture. According to the article, *The Wizard of Sound and Sight*, he invented the Kinetoscope in 1887—the idea being suggested by a toy called the Zoetrope.

Like Lincoln, the real teacher of his life was his sympathetic, kind, intelligent mother, and he has always fully appreciated her instruction and comradeship, which made his early success in life possible.

Mr. Edison has been humanized on the screen. Present-day picturegoers have the opportunity of seeing a characterization of the great inventor in Marion Davies' new picture, "Lights of Old Broadway." The episodes in the film revolve around his success in inventing the incandescent light.

Florence Turner Returns

IN the picture gallery for the March issue there are two photographs of Florence Turner in character rôles. The caption reads: "She adapts her marvelous talents equally well to every part assigned to her, and she has taken rank among the foremost players of the world."

It is interesting to note that Marion Davies brought Miss Turner out of retirement several months ago—and assigned her a rôle in one of her pictures.

March, 1912

When Earle Williams Played John Ruskin

IT seems to us as if the screen did more to immortalize the Titans of literature in the early days than it is doing now. Hardly a week went by in the years of 1911 and 1912 that some great figure of history was not humanized in the celluloid drama. Earle Williams was one of the Vitagraph stars in those days and he appeared in "The Love of John Ruskin," which was novelized in MOTION PICTURE MAGAZINE. The story is profusely illustrated with scenes from the picture—and Earle is caught, looking much as he looks today, except for the side-burns.

Do you remember Charles Ray in his first success, "The Coward"? Gertrude Claire is shown in a scene with Ray. This is a great picture that ought to be revived

Dolores Was Once an Extra

IT may not be known to many of you that Dolores Cassinelli was once an extra. In an interview she frankly admits that she came to Chicago to do "super" parts for Essanay. And she made such a hit that she was soon cast for leading rôles. In the intervening years Dolores has played every imaginable type—from maids to heroines. Those who have followed her screen fortunes may find her in a couple of recent releases for 1925, namely, "The Street Singer" and "The Unguarded Hour."

So Has Sing Sing

IN *Musings of The Photoplay Philosopher* he tells of how the State Home and Reformatory for Boys at Jamesburg, New Jersey, has adopted motion pictures as a part of its discipline.

The authorities at Sing Sing have long recognized the power of the camera as a medium for bringing laughter and sunshine into the dreary lives of the convicts.

The Toll of the Years

IN *The Answer Man* for March, 1912, we find several inquiries concerning Ruth Roland and her productions. Which brings to mind that this actress has basked in the spotlight of public favor for many years. There are inquiries about others who were favorites that year—who have long since passed out of pictures. We refer to Florence Lawrence, Frederick Santley—who after his screen excursions went back to musical comedies and has remained in that field—Mabel Trunnelle, Howard Mitchell, Ormi Hawley and Guy Coombs. George Melford has transferred his activities to the business end of the megaphone—and Lenore Ulric has jumped back to the stage.

March, 1913

Some Are Still With Us

IN the Picture Gallery for March, 1913, there is a galaxy of favorites, many of whom are still with us. Alice Joyce is present, looking a great deal older than she does today. Charles Ogle appears in a character rôle. Leah Bird adorns a page, attired in a gown that sweeps the floor. Norma Talmadge is in the collection, looking very immature—and Clara Kimball Young appears very *ingénuesish*. Those in the gallery who are no longer with us include John Bunny, Arthur Johnson, Muriel Ostriche, Pauline Bush (remember her?), Betty Stuart, Vivian Pates and Marion Cooper.

Mr. Pickwick

JOHN BUNNY has long since passed, but we cherish his memory for his splendid comedy characterizations. One rôle he had which was in perfect keeping with his rotund personality. He became the living symbol of John Bull in his study of *Mr. Pickwick* of Dickens' "Pickwick Papers."

(*Continued on page* 110)

Over the Garden Wall

"Let's us be in pictures when we're big, Suzanne"

"I do' wanna. I'm going to be a dancer or a singer"

After considerable bribing and coaxing, Jack Holt induced his young son, Tim, to play in a picture. Now Tim has the movie fever and he's trying to organize a company of his own among the youngsters in Beverly Hills

But no movies for Suzanne Vidor! Even tho Tim promises her that she can be his leading lady, young Suzanne is unimpressed by the glories of the Eighth Art. Why work all day in a studio when you have a scooter to play with?

TIM HOLT, son of Jack, and Suzanne Vidor, daughter of Florence, have a back fence in common. This conversation took place over the fence after Tim's late experience in "The Enchanted Hill," in which he played with his father and her mother.

TIM: "It was keen!. My dog Leo was in the pictures and my father's great big horse Red Chief. I was a Neskimawks in the Mahogany Desert (Mexican for the Mojave Desert) and could be as dirty as everything. It was keen! Let's us be in pictures when we're big, Suzanne."

SUZANNE: "I do' wanna."

TIM: "You do, too. Your mother is. She was in my picture. She rid in a air-plane with my dad. I could of rid in it, but the director didn't have it in the story. I will ride in it, when I'm a man. I'll tell 'em to let you, if you'll be in movies with me."

SUZANNE: "No, I'm going to be a dancer—or a singer."

TIM: "A singer's no good in pictures. You cant hear 'em on the screen."

SUZANNE: "I do' care."

TIM: "You can be my leading lady. You wont have to do anything. I'll ride and rope and shoot like my dad. Say, he shoots off a *machine* gun in my picture!"

SUZANNE: "I do' care."

TIM: "I'll let you ride my scooter if you will. I'm goin' to fix a top on it with some carpet, like a covered wagon for when it rains. I can go a speed limut on it. Will you?"

SUZANNE: "W-e-l-l——"

(Hasty departure by mutual consent for said scooter.)

Freulich

Fay Wray, of Canada

James N. Doolittle

Joyce Compton, of Kentucky

Persall

Vera Reynolds, of California

Are They the Most Promising

THE press agents of Hollywood have nominated their thirteen candidates for stardom for the year 1926. Deviating from their usual custom of selecting girls who have not yet made names for themselves, the Wampas have chosen many girls who have already been starred or featured in pictures.

Mary Astor, for instance, has been playing leading rôles for years. She has been featured in electric lights. She was discovered in 1920 by the judges of a Brewster Fame and Fortune Contest.

Mary Brian was discovered a year ago by Herbert Brenon and selected to play the rôle of *Wendy* in "Peter Pan." And Dolores Costello, while still new to the public, was placed under contract with the Warner Brothers last summer.

Dolores Costello, of New York

Dolores was a "baby star" back in 1917 when her father, Maurice, worked for the old Vitagraph Company.

Joan Crawford has better claims to the title of "baby star." Miss Crawford was seen recently in "Sally, Irene and Mary." But if you study her face, you will recognize her as Lucile Le Sueur, who played with Jackie Coogan in "Old Clothes." Miss Crawford changed her name when she signed a contract with Metro-Goldwyn.

Marceline Day is a fairly new addition on the screen, but she has already been cast in prominent rôles in "The Splendid Road," directed by Frank Lloyd, and in "The Barrier." And so she is scarcely a discovery.

Sally O'Neil, of California

Dolores Del Rio, of Mexico

Joan Crawford, of Texas

Ruth Harriet Louise

Bull

Every year, the Wampas, an organization of Hollywood publicity men, select thirteen young girls and nominate them for stardom. Not all the candidates of the past have made the grade. This year the Wampas played safe. Instead of picking unknowns, they have chosen many girls already on their road to fame. What do you think of their selection?

Mary Brian, of Texas — Richee

Janet Gaynor, of California — Freulich

Young Girls on the Screen?

Dolores Del Rio is a real débutante in the movies. She comes from Mexico, and Edwin Carewe, the director, brought her to Hollywood. Carewe and his wife met the young Mexican beauty on their honeymoon and they were so impressed by her that they induced her to go into the movies. Therefore she is a real "baby star."

Janet Gaynor, too, is comparatively unknown. However, she played leading rôles in a number of small pictures before she was placed under contract with the Fox Company and given an important part in "The Johnstown Flood."

Sally Long played in musical comedy in New York before she went to California. She appeared in some of Cecil B. De Mille's pictures. Edna Marian is a Christie Comedy girl and Fay Wray, another unknown, has also had experience in comedies. She is now playing opposite Jack Hoxie.

Spurr

Mary Astor, of Illinois

Sally O'Neil was discovered by Marshall Neilan before the Wampas ever saw her and is under contract to Metro-Goldwyn. She has long been groomed for featured prominence and made a distinctly good impression in "Sally, Irene and Mary," in which she made her screen début.

As for Vera Reynolds, she has been in the movies for a number of years. Miss Reynolds cannot, by any possible stretch of the imagination, be called a "baby star." But she is one of the nominations of the Wampas for 1926.

By their selection of stars, the press-agents disprove their own case—that it is possible to create favorites by publicity.

Sally Long, of Kansas

Edna Marian, of California

Marceline Day, of California

The Home Beauty Shop

Martha Dawn gives some valuable advice on the correct use of rouge and creams for the guidance of her readers

NOT so many years ago the woman who used cosmetics was conspicuous in any gathering. At least, this was true in the smaller cities of this country. Of course, smartly dressed women of all times and countries have always used make-up. But American women were slow to adopt the fashion of their foreign sisters.

But nowadays, it is the rougeless and powderless woman who is conspicuous. And, unless she has a miraculously lovely skin, she is sometimes unpleasantly conspicuous. For modern diet, modern speed in living, and life in a city are all factors that make it necessary for us to give our skin artificial aids.

Now for some practical advice on the use of cold-creams and lotions. Women are divided on the subject of using water on the face. Some extremists believe that water is harmful and that cleansing creams are the only safe road to a beautiful complexion.

However, this is an extreme statement, altho many women who never touch their faces with water have beautiful skins. Water, as a cleansing agent, may be abused. Never wash your face with strong soap. Use a light soap, preferably one rich in natural oils. Never wash with very hot water and never dry your face without first rinsing it—not once—but many times with cold water. Or better still, rub it lightly with ice. But dont overdo the ice treatment; it tends to dry out the skin.

If you use a cleansing cream, it is always well to use an astringent. There are many astringents on the market —ones that are very mild for dry skins and strong ones for excessively oily skins.

As for the night creams and vanishing creams, they are excellent for most complexions. But be sure that your skin is perfectly clean before you apply them. A cold-cream that is heavy in oils is excellent for nourishing a thin face. And such creams are especially good in cold weather or when the face is tired.

Now as for rouge. There are good rouges for all complexions. A few experiments will tell you which shade is most becoming to you. As a general rule, it is better to affect the natural tints in the daytime; the ones that match your own color. And leave the exotic shades for evening wear.

In the daytime, it is well to apply rouge sparingly. Glaringly rouged cheeks do not look well under the strong sunlight. But rouge often; make a practice of removing the make-up from your face several times a day and applying a completely fresh make-up.

This business of freshening up your make-up without removing the rouge and powder that are already mixed with dust is very bad for the skin. Actresses in the movies carefully avoid a patched-up appearance. In every-day life, it gives a slovenly look even to the prettiest girls.

Unless your eyebrows and eyelashes are very light, dont use make-up on your eyes in the daytime. It gives a smudgy look. But at night, unless your eyes are naturally shadowed and heavily fringed, the eyebrow pencil is as necessary as rouge or lip-stick.

Corliss Palmer Makes Her Screen Début

June Mathis, discoverer of stars, has selected Corliss Palmer for an important rôle in her next First National production. At the left is Miss Palmer with Miss Mathis and Sylvano Balboni, Italian director. And at right, Miss Palmer learns the secret of camera make-up from Percy Westman

MISS ANNE MORGAN points the way to the business Women of America

"AMONG *the many women who are my friends a high standard of personality always demands physical as well as moral and mental development and care. These women desire always that their complexion should be clear and vigorous.*

So many achieve this end by following the Pond's Method that I should like to see the dressing rooms of our new Club House of the American Woman's Association equipped with Pond's Two Creams."

Anne Morgan

This new photographic study of Miss Morgan in which her fine personality is faithfully portrayed, was made in Paris last summer by Baron de Meyer

ANNE MORGAN is unique among the women of America. Born to unlimited wealth and unequaled rank, possessing the organizing ability of her father, that great financial genius, J. Pierpont Morgan, she has dedicated her life to great achievements for humanity.

Miss Morgan's greatest interest is the welfare of other women. And because she believes that the business women of America are on the highroad to success she is investing her faith and energy in their behalf.

She knows that their lasting success will result from well-balanced living that has made no sacrifice of womanliness and charm. And she knows that they believe this, too. So in planning the equipment of their new Club House, she thinks even of the details that will accord with their personal tastes and contribute to their more attractive appearance. Knowing that so many achieve a clear and vigorous complexion by following the Pond's Method, Miss Morgan declares, "I should like to see the dressing rooms equipped with Pond's Two Creams."

The first step in the Pond's Method of caring for the skin is a deep thorough cleansing with Pond's Cold Cream. Every day, always after any exposure, and before retiring at night, smooth Pond's Cold Cream lavishly over your face, neck, arms and hands. Let its pure oils bring to the surface the dust and powder and excess oil. Wipe off all the cream and dirt. Repeat the process and finish with a dash of cold water or a rub with ice. Now look at your skin—as fresh as a new-blown rose!

The second step is a soft finish and protection with Pond's Vanishing Cream. Fluff on just the least bit of Pond's Vanishing Cream. Now see how soft and even the surface of your skin is—how transparently lovely. Notice how well this cream takes your powder—holds it long and evenly—and how it protects you from wind, sun and dust!

Pond's Cold Cream comes in extra large jars now. And both creams in two smaller sizes of jars and in tubes. The Pond's Extract Company.

THE TWO CREAMS *which Miss Morgan says she would like to see in the dressing rooms of the New Club House of the American Woman's Association.*

MISS MORGAN'S DEEP INTEREST *in the women of America is again expressed by her activities in behalf of the nineteen story club house to be erected on West 23rd Street, by the American Woman's Association of New York City. It will cost $4,500,000.00 and will contain a thousand private rooms with bath, to rent at $10.00 to $16.00 per week. This intimate sketch of the garden terrace suggests the personality and charm with which its sponsors have endowed it.*

Free Offer *Mail this coupon and we will send you free tubes of these Two Creams and an attractive little folder telling you how to use them.*

The Pond's Extract Company, Dept C.
143 Hudson St., New York.

Please send me your free tubes, one each of Pond's Cold and Vanishing Creams, and directions for using them.

Name .....

Street .....

City ..... *State* .....

It's the CLIMATE That Does It

There's no beach near Budapest, where Vilma Banky was born and raised. Therefore, the Hungarians never realized just what a prize they had in their midst. Vilma landed in this country just a little over a year ago. Since then she has learned a bit of English, made a big hit for herself, and bought herself a one-piece bathing suit

Samuel Goldwyn persuaded Miss Banky to quit Hungary for California. Besides offering her a chance in the movies, he boosted the well-known climate, the year-'round sunshine and the joys of taking a dip in the ocean in mid-winter. And all of Mr. Goldwyn's promises to Vilma came true

© THE R. L. W. CO.

Your Whole Appearance Depends upon Your Hair

Without beautiful, well-kept hair, you can never be really attractive. Soft, silky hair is the most ALLURING CHARM any woman can possess. It makes the plainest features appear soft and sweet. Fortunately, beautiful hair is no longer a matter of luck. You, too, can have beautiful hair if you shampoo it properly.

PROPER shampooing is what makes your hair soft and silky. It brings out all the real life and lustre, all the natural wave and color, and leaves it fresh-looking, glossy and bright.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of free alkali which is common in ordinary soaps. The free alkali soon dries the scalp, makes the hair brittle and ruins it. That is why thousands of women, everywhere, now use Mulsified cocoanut oil shampoo. This clear, pure and entirely greaseless product brings out all the real beauty of the hair and cannot possibly injure. It does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just follow this simple method.

A Simple, Easy Method

FIRST, wet the hair and scalp in clear, warm water. Then apply a little Mulsified cocoanut oil shampoo.

Two or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp.

After rubbing in the rich, creamy Mulsified lather, give the hair a good rinsing. Then use another application of Mulsified, again working up a lather and rubbing it in briskly as before. After the final washing, rinse the hair and scalp in at least two changes of clear, fresh, warm water. This is very important.

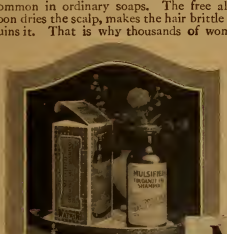
Just Notice the Difference

YOU will notice the difference in your hair even before it is dry, for it will be delightfully soft and silky. The entire mass, even while wet, will feel loose, fluffy and light to the touch and be so clean it will fairly squeak when you pull it through your fingers.

After a Mulsified shampoo you will find your hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

If you want to always be remembered for your beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified cocoanut oil shampoo. This regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage.

You can get Mulsified cocoanut oil shampoo at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.



Mulsified
Cocoanut Oil Shampoo

More than a Shampoo, it's "BEAUTY INSURANCE"

Mail This *Coupon and* Try it FREE

THE R. L. WATKINS COMPANY 26M-13
1276 West 3rd Street, Cleveland, Ohio

Please send me a generous supply of "Mulsified" FREE, all charges paid. Also your booklet entitled "Why Proper Shampooing is BEAUTY INSURANCE."

Name.....

Address.....*State*.....

Canadian address: 462 Wellington St., West, Toronto, 2-Ontario

YES and NO

SAY IT WITH LETTERS

Have you a kick against the movies? Then dont suffer in silence. Write us a letter about it. Have you a favorite that you want to tell the world about? Then remember that it isn't fair to keep the good news to yourself. This department is devoted to your opinions and you are the boss of this page

LAST year, while I was in training as a nurse, a lad of ten was brought to the hospital in a very critical condition from diabetes. Not only that—he did not seem to care to live and nothing we could do for him seemed to cheer him up or change his mind.

I had always bought MOTION PICTURE MAGAZINE as soon as it was on the stands and had saved every issue. One evening while looking thru the magazines and noticing quite a number of pictures of Tom Mix, I thought of a scheme. I cut out every picture I found of him and his pony and pasted them on a large cardboard. I then cut out several pictures of Charlie Chaplin and, with all due apologies, pasted them in such a way that Charlie was having "one heck of a time" keeping out of Mix's way.

It really did look comical and I myself had to laugh. When I went on duty the next morning, Tony, Tom and Charlie went with me.

To make a long story short, we had that youngster interested and out of the hospital within six weeks and he was on the road to complete recovery. Long live the Movies!

LAURA MYERS.
Olympia, Washington.

A Story for Pola

NOw that Eric von Stroheim has signed a contract with Famous Players-Lasky, a dream ma soon be realized. I have long hoped that Pola Negri might some day appear in "Manon Lescaut" with von Stroheim as her director. If ever an actress was made for a part, Negri was made for the rôle of the ill-fated *Manon*. If there is a director who can be trusted with bringing Prevost's famous story to the screen, it is von Stroheim.

And surely there can never be a story more dramatic or more powerful than "Manon Lescaut." There are many who have hoped to see the genius of Negri and von Stroheim united, knowing that the combination would result in an unusual and epoch-making production. Opportunity is knocking and the producers must not overlook this chance to bring to the screen an immortal creation.

If Miss Negri has the foresight and keen judgment necessary to the welfare of all great actresses, she will do all that is in her power to secure the Hungarian director and the rôle of *Manon Lescaut*. If von Stroheim wishes to better the silent drama, he will refuse to work unless given *carte blanche* with the Prevost classic.

LEWIS D. FACKLER,
Roanoke, Virginia.

Kill the Jokes

CONGRATULATIONS on your unerring judgment in choosing for first place in YES and NO for January the splendid letter by L. P. Adams. We must agree with him that Douglas Fairbanks stands pre-eminently for all that is clean, romantic and vigorous in the photo-drama. He is drawing large audiences at every showing of his wonderful pictures.

Now a word of criticism: Why do some of the picture houses inflict upon us poor fans the awful stale jokes that we have already seen in the weekly comics or in our daily newspaper? We do not go to a movie show to read, but to see pictures. Again: Will someone tell me who could possibly be entertained by seeing those silly cats and mice and pigs jumping eternally thru holes in an icy pond or leaping from crag to crag like the glad, young chamois?

We are bored to extinction by these idiotic cartoons and would gladly welcome the day when they no longer clutter up the few hours which we have for our favorite diversion. Why not substitute for them interesting scenes of places and of unusual achievements? Places of historical interest, bits of old lore illustrated on the screen are always a source of delight when well presented. These are the good things which we like to treasure in our memory.

N. H. O.,
New Haven. Conn.

YOUR opinions on subjects relating to the movies and their players may be worth actual money to you, if you can express them clearly in a snappy letter of one to three hundred words. A five-dollar prize is awarded for the best letter of the month, which will be printed at the head of this department. One dollar is paid for the excerpts printed from others. Write us an interesting letter, giving reasons for your likes and dislikes. Sign your full name and give your address. We will use initials only if requested.

Send to YES AND NO, 175 Dufficld St., Brooklyn, N. Y.

An English Fan Admires Rudy

THE other day I had the pleasure of seeing Rudolph Valentino in person at the première of "The Eagle." Having heard much about personal appearances ruining the star, I admit I went prepared for a disappointment; but for the benefit of other fans who have not been so lucky, I would like to say I got a pleasant surprise. Rudolph is just as handsome as his pictures lead one to suppose, his manners are charmingly unaffected and his smile is just as captivating off-screen.

I can only describe his words as spoken in a slightly Americanized Italian voice, which was so well modulated that it reached everyone in the theater. And last, but not least, he has evidently the sense of humor needed to add a finishing touch to an unusual personality.

MADELINE Z. MURAT,
London, England.

Carlyle Blackwell Is Still Active

MAY I be allowed to correct a slight error in your article "Screen Idols, Past, Present and Future," in the current edition of your magazine?

Carlyle Blackwell has not disappeared from the screen, but for a long time he has been appearing regularly in English and Continental films and has a very large circle of fans on this side of the Atlantic.

The years have added to, rather than detracted from his good looks, and many people here consider him the screen's handsomest man. I have no interest, personal, financial or otherwise in Mr. Blackwell, but I like fair play and altho America produces the greatest number of films, she doesn't produce them all.

I have just looked down the picture theater advertisements in today's newspaper and I find no less than four of Carlyle Blackwell's films on exhibition. He is a very fine actor and has several recent screen successes to his credit. Perhaps his performance as the Egyptian prince in "The Shadow of Egypt" will live far longer in the minds of those who saw it than Ramon Novarro's in "The Arab."

Carlyle Blackwell will one day come back and take his old place in the hearts of the American people as he has in the hearts of the people of this country.

I. WATSON.
Manchester, England.

Have You Ever Thought of This?

I HAVE always wanted to see Leatrice Joy and John Gilbert act together in a celluloid cinema. Even tho domestic differences have arisen between them in real life, I hope it will not prevent them from fulfilling my wish. I would very much like to see them in

(Continued on page 107)

A Great Hygienic Handicap that Your Daughter will be Spared

This remarkable NEW way, by banishing the insecurity and uncertainty of old ways, solves woman's oldest hygienic problem, exquisitely, thoroughly, amazingly

By ELLEN J. BUCKLAND
Graduate Nurse

LIKE most other things, woman's greatest hygienic handicap has yielded to modern scientific attainment.

There is a new way in personal hygiene. A way scientific, immaculate and positive that ends the doubts and uncertainties of the now discarded sanitary pad. Under former conditions, the average woman spent almost one-sixth of her time in embarrassment . . . often in fear. Today the gayest of sheer frocks, the most exacting of social urgencies hold no terror for the modern woman.

Almost 80% of all women in the better walks of life have adopted this scientific way. The women of tomorrow will never know that the most trying of hygienic conditions is other than an incident in their lives.

3 factors that changed the hygienic habits of the world

This new way is Kotex, the scientific sanitary pad. Nurses in war-time France first discovered it. It is made of the super-absorbent Cellucotton, covered with specially processed, soft-finished gauze.

It absorbs and holds instantly sixteen times its own weight in moisture. It is five times as absorbent as ordinary cotton pads.

Each Kotex pad de-*odor*izes with a new secret disinfectant. Think of the amazing protection this feature alone gives!

There is no bother, no expense, of laundry. Simply discard Kotex as you would a piece of tissue—without embarrassment.

You can get it anywhere, today

If you have not tried Kotex, please do. It will make a great difference in your viewpoint, in your peace of mind, and your health.

60% of many ills, according to many leading medical authorities, are traced to the use of unsafe and unsanitary make-shift methods.

Thus today, on eminent medical advice, millions are turning to this new way.

A fair test will convince you of its advantages beyond all question. No other method will ever satisfy. Kotex comes in sanitary sealed packages of twelve, in 2 sizes: the Regular, and Kotex-Super. At all better drug and department stores everywhere.

Today begin the Kotex habit. Note the improvements, mental and physical, that it brings. Write today for "Personal Hygiene" booklet. Sample of Kotex will be mailed free on request.

CELLUCOTTON PRODUCTS CO., 166 West Jackson Boulevard, Chicago

You'll appreciate these 3 factors

1 Utter protection—Kotex absorbs 16 times its own weight in moisture; 5 times that of the ordinary cotton pad, and it deodorizes, thus assuring double protection.

2 No laundry. As easy to dispose of as a piece of tissue—thus ending the trying problem of disposal.

3 Easy to buy anywhere.* Many stores keep them ready-wrapped in plain paper—simply help yourself, pay the clerk, that is all.

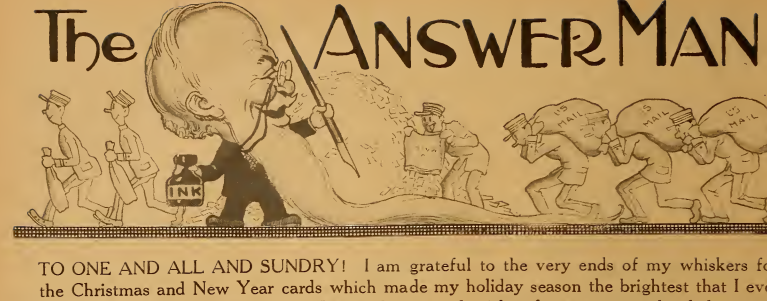
*Supplied also in personal service cabinets in women's rest-rooms by The West Disinfecting Co.

KOTEX
PROTECTS—DEODORIZES

Kotex Regular: 65c per dozen
Kotex-Super: 90c per dozen

No laundry—discard as easily as a piece of tissue.

The ANSWER MAN



TO ONE AND ALL AND SUNDRY! I am grateful to the very ends of my whiskers for the Christmas and New Year cards which made my holiday season the brightest that I ever have known. And in return may I extend my good wishes for every month of the year?

HELENE.—Good morning! Did you see the interview about me in this magazine. I feel just as important as any of the movie stars. Address Richard Dix at the Famous Players-Lasky Studio, Astoria, Long Island.

HUGH PETE.—Lilyan Tashman played the rôle of *Fan* in "I'll Show You the Town." Pretty girl, eh what?

MILDRED R.—Virginia Valli was Thomas Meighan's leading woman in "The Man Who Found Himself." The actor who played *Pharaoh* in "The Ten Commandments" was Charles de Roche. He's gone back to France and is appearing in pictures over there. Always a welcome for a newcomer!

M. H. B. S.—Sounds like a secret society. The girl you are thinking of is Gladys Hulette. Rod La Rocque is twenty-nine years young. Thirty years ago I was thirty years younger than I am today. Can you figure that out?

YEARNING.—That's the name of a song. Do you know it? Adolphe Menjou and Elliott Dexter played in "The Fast Set." Betty Compson is Betty's real name. She was born on March 18, 1899. Ramon Novarro is of Spanish descent. He was born in Mexico.

M. P.—Write to Malcolm McGregor and Norma Shearer at the Metro-Goldwyn Studio, Culver City, California Thank you ma'am!

"THE BIRD OF PARADISE."—Thirteen is a lucky number for some people. Most of the important events of Woodrow Wilson's life took place on the thirteenth of the month and the number thirteen played an important part in his career. The Gish sisters did not attend the convent that you mention. Lillian is twenty-nine and Dorothy is twenty-seven. Richard Barthelmess and Mary Hay are separated, but not divorced. Address Dick at 563 Fifth Avenue, New York City. He was born on May 9, 1895. No, "I dont remember all the pictures in which he has played, but "Tol'able David," "Way Down East," "The Bright Shawl," "Fury," "Broken Blossoms," "Classmates," "Shore Leave" and "The Bond Boy" will always remain in my memory.

BETTY.—Your vote for Ben Lyon has been registered. So far as I know—and I know a lot—Ben is still heart-whole and fancy-free. Malcolm McGregor is happily married. Doug Fairbanks, Jr. is rumored to be engaged to Lois Moran, but I hae me douts.

FLORENCE.—Marc McDermott played the rôle of *Amos Ethridge* in "The Goose Woman." Does that settle the dispute?

DOROTHY.—Norma Shearer has long hair. She refuses to be a slave of fashion. So there are still some girls on the screen who try to please an old-fashioned fellow like me.

MRS. H. J. L.—If you send twenty-five cents with your request for a photograph, you will be more certain of getting the picture of your favorite. This money doesn't pay for the cost of the picture, which is usually more expensive, but it does defray the expense of mailing and postage.

ANASTASIA.—No, I have not heard that "Hamlet" in modern clothes will be presented on the screen. Some Shakespearian plays would make good movies but I doubt if a modern clothes "Hamlet" would be a movie success. Years ago, Sir Herbert Tree and Constance Collier appeared in a very fine film version of "Macbeth" but the picture was not a great success.

H. H. O.—Water is composed of hydrogen and oxygen. But if I were you I shouldn't try to drink either hydrogen or oxygen. Richard Dix will be seen in D. W. Griffith production, "Sorrows of Satan." Marie Corelli wrote the story.

LIZBETH.—Two negatives make an affirmative, but two wrongs do not make a right. Nor do two lefts make a right. So there you are! (Continued on page 88)

HEAR YE, HEAR YE!

All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fourteen years and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, care of MOTION PICTURE MAGAZINE, *175 Duffield Street, Brooklyn, N. Y.*

The newest American citizen. Constance Talmadge lost her nationality when she married John Pialoglou, a Greek. Constance was obliged to untangle a lot of red tape before Uncle Sam would take her back as a daughter. Here she is being sworn in as a citizen by Frederick Jones, district director of naturalization, and Olive Pixley, naturalization examiner in the Federal Building of Los Angeles

Live the *THRILLS* of the land *of* ROMANCE

In this *Free!* *trip to* HOLLYWOOD

LIVE the thrills of the Land of Romance. Step into the realms of movie make believe! "Impossible!" you say. Not at all. You have that chance now, in the great Romance-Hollywood Moving Picture Contest which opens to the winner acquaintance with famous stars and directors, opportunity to see big feature films produced, to take part, possibly, in their creation.

The winner of this contest will be given a free trip to Hollywood and allowed to choose a companion to share it. All expenses will be paid by the makers of ROMANCE CHOCOLATES.

Here are the conditions. The makers of ROMANCE CHOCOLATES have selected twelve romantic scenes from twelve great photoplays. These scenes are reproduced in two booklets, A and B, *one* of which is packed with every pound box of ROMANCE "Selections." You have simply to name correctly the leading actor and actress appearing in each of the twelve scenes, giving also the correct title of each photoplay. Then, arrange the scenes in a novel and attractive manner.

This contest is open to all. You do not have to buy anything to enter. You may have both booklets, free, by writing directly to us. Get *your* copy now!

COX CONFECTIONERY COMPANY
162 ORLEANS STREET, BOSTON 28, MASS.

READ
the easy conditions of the famous Romance Hollywood Moving Picture Contest!

Conditions of Contest

1. You may submit one solution or several, as you wish.
2. Send each solution under separate cover, addressed to "Romance-Hollywood Contest," care of Cox Confectionery Company, No. 162 Orleans Street, Boston 28, Mass.
3. The grand prize will be awarded to the person who succeeds in naming the actors and actresses, and the pictures in which they appear, most nearly correctly, and, in the opinion of the judges, makes the most novel and original presentation of the solution.
4. In case of ties, awards will be given to each tying contestant.
5. The judges of the contest, whose decision is final, are Mr. James R. Quirk, Editor of "Photoplay;" the Motion Picture Editor of "Liberty;" and Mr. Frederick James Smith, Editor of "Motion Picture Magazine."
6. Remember, the contest closes June 1, 1926. Winner—and a friend—receive a free Round Trip to, and a week's stay in Hollywood. There are 200 additional prizes. Get your first booklet today—it gives all the details.

ROMANCE CHOCOLATES

The Author's Solution

The Affair at Dream City

By ROBERT NAPIER

The Unfinished Mystery Story in the December and January Numbers

THE show-down which Kruger had promised took place in his office above the Japanese handball concession. The small room was crowded, for Carroll had summoned one of his assistant detectives and Daniel Gill as witnesses. They sat on a semicircle of chairs. The atmosphere was that of a Court of Justice.

"Miss Baronta admits that she was here at nine o'clock the evening of the murder. But it's of no significance. I returned and entered by a back way about 11.15. I was the last person to be alone with Nathan Gill that night," the manager declared grimly.

Carroll jerked forward on his seat, "Then you did it?"

"You are wrong. I found Gill sprawled on his desk. He had been stabbed in the back not more than a few minutes earlier. I pushed him to see if he were dead, and the body slipped to the floor."

"Why did you return?"

"To satisfy myself whether he were still living."

"You had reason to think he would be attacked?"

"Yes."

"Why did you not raise an alarm?"

"It suited my purposes that he should have been removed by an unknown assassin. I wanted to be re-appointed manager of Dream City."

"Kruger, you cant expect us to believe you. On your confession that you were here at 11.15, I must arrest you."

"I can produce the murderer."

"When?"

"Immediately. I demand that you fetch Max Heintz, known as Congo the Wild Man, and listen to his statement."

A shudder ran thru the company. "What are you saying, Mr. Kruger?" young Dan Gill gasped. "Congo is a half-wit. He cant talk sense."

"I can make him do so."

Carroll stirred his big shoulders uneasily. "It wont do any harm to bring him on, and see what happens. Suppose you and I go for him, Mr. Gill."

They reappeared ten minutes later with the pitiful and bewildered creature from the side-show, the hairy monster who was accustomed to being the butt of the public's jests, but who trembled in this unfamiliar setting. His trainer had come along with him.

"Dont be scared, Congo. I wont let any harm come to you." Kruger leaned forward and stared hard into the other's eyes. It was a full two minutes before he spoke again:

"You can talk now, Congo. You can, I say. And you're going to tell us what happened when you were last in this room."

A confused jabbering broke from the Wild Man's lips.

"No, not that way. You must use language these people understand," said Kruger softly.

THERE was a nerve-racking pause, and then harsh, stuttering words came tumbling one over the other: "The man . . . bad man . . . that chair . . . I stab with knife . . . so . . . once, and he dead . . . no more can harm my friend . . . you . . . I go back home."

"My God, I never heard United States from him before," clamored the side-show exploiter.

"Nor did anyone else, since he was a boy," stated Kruger. "I've looked up his history."

"This is all bunk," exclaimed Carroll. "No judge or jury is going to accept the testimony of a loony wild man."

"There is supporting evidence."

"Well, spring it!"

"You must remember, in the first place, that Congo's quarters back stage are not guarded, and that there is a connecting passageway leading to this building. He slipped up here, stabbed Gill, and returned, unseen. The knife he used——" Kruger interrupted himself dramatically.

"The knife—or rather the dagger hatpin—fastens the deed absolutely on him. When I saw it in Nathan Gill's neck, I knew that no person of ordinary strength could have delivered the blow. Bone as well as flesh had been pierced by a single stroke with the thin blade. But more important still, the weapon had been hanging for months in the Japanese store down-stairs. It had been near a back window, thru which Congo appears to have reached for it. You will find his finger-prints on the white paint below the hook on which it hung."

"The Japs didn't tell about losing it, for fear of being accused," the thunderstruck detective mumbled.

"Of course."

"But why did Congo murder Nathan Gill?"

Kruger lowered his head, and traced with his forefinger on the desk. "As to that, you heard him say he was my friend. It's true. We've always understood each other. You've just seen how I could hypnotize him into some degree of sanity, into remembering, and talking. No one else was kind to Congo, and he couldn't bear to see me turned out of Dream City."

"You mean, you instigated him to kill?"

"Hardly that. I dont know the extent of my own powers. I told him what was eating at my heart, and then I came back here to see what had happened."

"You're as guilty as hell," stormed Carroll.

"Of what? Of hoping a side-show natural would do away with the crook who stole the Countess Casetti's pearls ten years ago?" demanded Kruger sarcastically. "Murder by mental suggestion is not recognized by the law."

"You're saving your own skin by betraying your pal now. That's sure."

"I'm saving Jewel Baronta, whom you suspected wrongfully. The law cant send Congo to the electric chair. He's insane. It can only put him in a sanitarium, where he'll be happier than he ever could be here."

"Right. It seems you win—a clean getaway," said Carroll with jeering bitterness.

"A clean getaway! No!" Kurt Kruger's features grew swiftly ten years older. He turned to where Jewel and Dan were clinging together, their faces set against him in horror. "My will could still hold you, Jewel, but I let you go, that you may be happy with a boy who has no black secrets to explain. I lose Dream City, that I would give my right hand to keep. Everything goes from me. I am punished."

The police records of this amazing affair tell that he never spoke another word in his own defense. When finally released from custody, he disappeared like a shadow from the world that had known him.

(*Continued on page 93*)

C. D. Curren, of Elmira, New York, is the winner of the first prize of $50.00 for the best solution to this intriguing mystery story. His solution is published on page 93 of this issue. Other prize winners are as follows:

$25.00 for the second best solution, won by Vera M. Currie, of New York City.

$10.00 for the third best solution, won by William Calvin Christy, of Ocean Beach, California.

$5.00 each for the three next best solutions, won by Gustave C. Helbing, of Toledo, Ohio; Mrs. Ella Ellis, of Audubon, New Jersey, and Mrs. Frank Donaghy, of Coraopolis, Pennsylvania.

Do you look as young as your husband

WHY is it that so many men look younger than women of the same age? Some specialists believe that the enforced cleansing of the daily shave keeps a man's skin healthier and more youthful than the average woman's.

Don't let your skin grow old! With a little care you can keep it as young as you are or even a little younger! Most women lead busy lives, but no woman is too busy to spend ten minutes a day in the proper cleansing of her skin. Ten minutes is all that the daily use of Resinol Soap requires to thoroughly cleanse the skin and preserve a youthful complexion.

Used each night before retiring, Resinol Soap thoroughly cleanses the pores—ridding them of the day's accumulation of dust, germs, excess oil, etc. But—and this is why so many women prefer Resinol to any other toilet soap—its absolute purity together with the Resinol properties it contains help it to perform this deep cleansing without irritating even the tenderest skin. Because it keeps the skin so clear, it tends to prevent blackheads, clogged pores, blotches, etc., and imparts a pleasing clearness and velvety softness.

The abundant, foamy lather rinses easily, and leaves no heavy scent of perfume. There is just that delightful wholesome fragrance, suggestive of summer woods. Ask your druggist today for Resinol Soap and use it regularly for a week. Then see if you do not begin to notice the difference in your skin—a finer, softer texture and a healthier glow.

Special treatment

If your skin is now marred by blotches, roughness, etc., apply Resinol. This soothing, healing ointment is not only successful in clearing up facial blemishes, but it has been prescribed by doctors for years in the treatment of more serious itching, burning skin disorders. Keep a jar on hand.

If you have never used Resinol Soap or Ointment write to us today and ask for a free trial of each. Address Dept. X, Resinol, Baltimore, Md.

Resinol Soap

The Picture Parade

(*Continued from page 65*)

most of it. Watch this girl. She shows a great deal of promise—and should go far with the proper material and direction. Constance Bennett doesn't add much spark to her rôle of *Sally*, while Joan Crawford's *Irene* is cut short by death. Thus her opportunities are limited.—*Metro-Goldwyn.*

A Woman of the World—Comedy Drama

WILL *somebody please find a story for Pola Negri? Not since "Forbidden Paradise" came out nearly a year ago has she had any worth-while study in celluloid. If something isn't done quickly, her pictures are doomed—and Pola, herself, will pass into an eclipse.*

Her newest essay is suggested from Carl Van Vechten's "The Tattooed Countess," but his story might better have been left out of it entirely. The original had some charm in the romantic entanglement of its central figures. Here it becomes a gross misrepresentation of the small town, done, as usual, in the Hollywood manner.

Romance marches step by step with slapstick comedy. Chester Conklin with his Keystone mustache has a bigger part than Pola with her Continental moods and modes.

The director's job is to point out the conflict and contrast of bucolic people with a sophisticated woman of the world—who defies the conventions. And he does it by means of parlor socials, crusade against the so-called modern evils—and other characteristic incidents, according to the popular movie conception of small towns in I-O-Way and all other states. A mediocre tale, this—one false to the small town and false to good, sound movie ethics. — *Paramount.*

A Splendid Crime
Romantic Melodrama

IT isn't very often that William de Mille finds time to write a story, nowadays. When he does, you can make up your mind that it will be sound enough dramatically, even if it carries an insignificant germ of a plot. "The Splendid Crime" is rather commonplace of theme. It might best be defined as romantic melodrama which contrasts the central figures as coming from different walks of life. The pretty little thief comes in contact with a young scion of wealth when she attempts to rob him. But she stays to have a *rendezvous* with love and redemption.

It travels an obvious orb—does this story —and shows in its journey a view here and there of heroic hokum. Still, it is an interesting number—what with its sensible captions, free from sentiment, and its capable acting by Bebe Daniels and Neil Hamilton.—Paramount.

The Golden Cocoon—Drama

THERE is no difficulty in tracing the plot of this picture. It is a hackneyed effort carrying a mystifying title—a title which keeps you pretty well in the dark at the finish, as well as at the beginning. It will take some keen sleuthing on your part to find out what it means.

As for the story, it introduces you to a country girl who goes to college and has an *affaire d'amour* with a college professor. Years afterward she marries one of God's noblemen, an upright Judge—and the haunting Past is brought against her by some schemers who wish to embarrass her husband in his political ambitions.

The story loses whatever conviction it suggested when the wife, to efface herself, spreads the report that she has been drowned. This identical situation was worked out in a previous Warner opus, "The Wife Who Wasn't Wanted"—and worked out much better. There isn't very sound acting here. The director stresses the sob stuff. Helene Chadwick fails to inject sufficient feeling. The best performance is done by Frank Campeau as a crooked politician. Just a fair picture—"The Golden Cocoon."—*Warner Brothers.*

Seven Sinners—Comedy Melodrama

THE crook melodrama comes in for some keen-pointed satire in this number. The piece is not unlike "Cheating Cheaters" in design and execution—its purpose being to befuddle the spectator over its rapid turn of events and the manner in which the characters outwit themselves.

It doesn't take itself a bit seriously in its exposé of seven crooks, who, unknown to each other, attempt to rob a country home on the same night. As they become quarantined by the burglar alarm, it is up to each sinner to double-cross the other six. One couple operate together by passing themselves off as the owners. And so it builds as a gay masquerade.

The action calls for fast and lively situations—which have been made the most of by the director and the players. You should enjoy this breezy little number—with Clive Brook and Marie Prevost spicing their scenes with seasonable dash and spirit. Claude Gillingwater doesn't fail either in kicking up some high jinks.—Warner Brothers.

The Best Bad Man—Melodrama

TOM MIX need not worry a great deal about the lack of novelty in his plots so long as he has old Mother Nature aiding him with her backgrounds. Like the preceding picture, "The Everlasting Whisper," Tom relies upon the scenery to carry "The Best Bad Man" over the top.

No, indeed, the plots dont vary much in Mix's operas of the horses and hombres and haciendas—still, his followers can always expect him to shake up the ingredients enough to make them bear new labels. He dominates the picture as usual in his role of the city chap who hies out to the far-flung fences of the open country to protect his interests. It is a reliable Western — well seasoned with action, thrills, suspense — and a moment or three of humor. And Mother Nature is at her best.—*Fox.*

$10.00 for the best title to this picture!

The law's off—send as many titles as you like, and length up to fifty words, in prose or verse. They must reach this office not later than February 25th, and no titles will be returned. Address them: Title Contest, 175 Duffield St., Brooklyn, New York.

Irish Luck—
Romantic Drama

A PLEASANT jaunt thru the Emerald Isle — that's what you can call Tom Meighan's new picture. While Tom Geraghty has been called in to whip up a scenario, in reality he wasn't

(*Continued on page 115*)

If you're Beginning to show "Age" it will be at 1 of these 3 places

According to the World's Most Expensive Beauty Expert

67% of All Women Past 25, and 90% Past 35 Reveal One or More of These Conditions

A Double Chin

The chief agent in treatment is Dorothy Gray's Tissue Cream. For best results use a Dorothy Gray Patter.

Lines at Eyes and Mouth

In this treatment Dorothy Gray's Muscle Oil smooths out lines and wrinkles.

Thin face with flabby muscles under the chin

Dorothy Gray's Special Skin Food nourishes and rounds out thin faces.

The Remarkable NEW Treatments Now Used In Overcoming Them

Dorothy Gray's preparations with complete directions for treatments can be obtained at the leading department stores and quality drug stores throughout the country.

IT is now known that the signs of age on a woman's face center almost 90% of the time on *just three places*. Correct those three and the difference is almost unbelievable.

By discovering that fact and then by perfecting new and totally different treatments and preparations from any known before, Dorothy Gray became one of the world's most famous beauty specialists.

Scarcely a woman of international social or financial importance but has yielded to her amazing ministrations.

In proof of the effectiveness of the Dorothy Gray methods, experts point out that while 67% of all women past 25 and 90% past 35, *in ordinary walks of life*, look from 5 to 10 years older than they are, the opposite applies among the ultra-wealthy where the average woman looks years *younger* than she is.

Household cares and motherhood are held blameless. The battle against age has largely been a losing one for want of scientific youth protection.

With the correct treatments and preparations at your disposal, you can work an almost unbelievable transformation in yourself. A fact you can now easily prove to your own satisfaction in your own home.

What the Dorothy Gray Treatments Are

The Dorothy Gray treatments and preparations are wholly and totally different. They strengthen certain facial muscles which when weakened result in flabbiness, in lines and wrinkles. Thin and withered skins are made plump—sallow skins are made white—the actual color of youth is restored—lines and crow's-feet around the eyes are corrected—fat chins are reduced . . . absolutely—drooping "chin line" is overcome.

DOROTHY GRAY

Coming to New York ten years ago, the daughter of a noted doctor and scientist, Dorothy Gray, by the application of a new method of scientific strengthening of the facial muscles, resulting in the *keeping* and bringing back of youth, soon became one of the most famous beauty specialists in the world, numbering among her clientele scores of the greatest names in the international social register. Known as "the Beauty Sculptor," her hands were recently insured for $100,000.

The Dorothy Gray methods banish them, results in many cases being almost beyond belief. Today, looking one's age is a folly; looking older than one's years, a crime against one's self.

Dorothy Gray's Personal Advice Free

The complete Dorothy Gray preparations are now available for home use with very definite and easily followed printed instructions. They may be obtained at leading department stores and quality drug stores. Or you can write direct.

Note the coupon below. Check and fill it out carefully. Then mail it.

Exact and detailed instructions for individual treatment will be sent you without charge.

Each skin requires a certain treatment. That is why no general directions are given here. Once your condition is understood and the method of correction suggested by Miss Gray, you can follow it at home as satisfactorily as in Miss Gray's own establishment.

DOROTHY GRAY 13
753 Fifth Avenue
New York, N. Y.
Please tell me how
☐ to treat a double chin and flabby throat.
☐ to round out a thin face and strengthen muscles under chin.
☐ to erase wrinkles and crow's-feet.

Name.....

Street.....

City..... State.....

The Box-Office Speaks

THE various motion picture trade publications have been checking up on the best pictures of 1925, both from critical and box-office angles.

An exhibitor vote published by *The Exhibitors' Herald* presents the ten most popular pictures of the past year as: "The Ten Commandments," "North of 36," "Charley's Aunt," "The Thundering Herd," "The Covered Wagon," "The Freshman," "Abraham Lincoln," "Sally," "Riders of the Purple Sage" and "The Hunchback of Notre Dame." Several of these, of course, were hold-over successes from previous years.

The Motion Picture News limited its check-up strictly to pictures of 1925. The exhibitor vote listed the ten best as follows: "The Freshman," "Charley's Aunt," "The Merry Widow," "Phantom of the Opera," "Sally," "Don Q," "The Pony Express," "East Lynne," "Madame Behave," and "Riders of the Purple Sage."

Wid's Daily put the vote up to the critics of the country and, two weeks before the final tabulation, the leading ten, in their order of vote, were: "The Gold Rush," "The Unholy Three," "Don Q," "The Last Laugh," "The Merry Widow," "The Freshman," "The Phantom of the Opera," "The Lost World," "The Iron Horse," "The Dark Angel."

The Six Best Sellers:

"The Freshman"
"Don Q"
"The Gold Rush"
"Charley's Aunt"
"The Phantom of the Opera"
"The Merry Widow"

The Most Popular of the Older Pictures:

"The Ten Commandments"
"The Iron Horse"
"Abraham Lincoln"
"The Lost World"

AT the moment that this issue of THE MOTION PICTURE MAGAZINE goes to press, the six best-selling pictures of the moment were:

"The Freshman," "Don Q," "The Gold Rush," "Charley's Aunt," "The Phantom of the Opera," "The Merry Widow."

The long-heralded "Ben-Hur" has just opened at George M. Cohan's Theater in New York for its world's première. The verdict of the New York reviewers was highly enthusiastic and "Ben-Hur" seems destined to establish some brand-new records. Like that other Metro-Goldwyn special, "The Big Parade," "Ben-Hur" is to be given road-show presentations exactly like a big attraction of the speaking theater. It will be interesting to see which of these two notable pictures will prove eventually to be the bigger money-maker. It is interesting to note that one company, Metro-Goldwyn, has the two big specials of the moment, together with another huge money-maker, "The Merry Widow."

"THE Big Parade" has been doing a land-office business in New York at the Astor Theater. It is averaging over $21,000 a week, which means that the box-office is selling close to a thousand dollars each week in standing room and extra chairs. Every performance has been

(*Continued on page* 111)

MORE Lessons in BEAUTY

A few hints on the correct way of applying cold-cream. At the left is an illustration of the wrong way. Never spread on the cream with the flat of the hand. In the center; a correct way of creaming the face. Apply the cream in spots and then, as shown at the right, spread it gently with your finger-tips. Posed by Mona Palma of the Paramount School

NORMA SHEARER

WITH LEW CODY

Norma Shearer as Ruth Lawrence the typist

HIS SECRETARY

The boss (Lew Cody) neglects business

If you are a Norma Shearer fan—
And who isn't?
You have a new thrill coming to you
When you see "His Secretary."
For, with their usual discrimination,
Metro-Goldwyn-Mayer
Chose a story that gave Norma
Real opportunity to display her genius
And she did!
From start to finish
Her superb acting in this picture establishes her
As a star of planetary proportions.
You must see her!
And then there's Lew Cody
And Willard Louis,
HOBART Henley's super direction
And a whale of a story by Carey Wilson.
In short
It's a Metro-Goldwyn-Mayer Picture
In every respect—
And you know what *that* means!

First aid to the injured

Metro-Goldwyn-Mayer

"More Stars Than There Are In Heaven"

Every advertisement in MOTION PICTURE MAGAZINE is guarant

A motion picture directory

RICHARD BARTHELMESS
IN
"JUST SUPPOSE"

ROMANCE drives and royalty rides in this twentieth century adventure drama! Barthelmess, the incomparable, in his latest starring part as the prince from the mythical kingdom who wins love's guerdon from an American girl, adds new laurels to the distinctive screen rôles he has created. And the girl is the appealingly sweet Lois Moran! "Just Suppose" is directed by Kenneth Webb from the play by A. E. Thomas. Produced by Inspiration Picture, Inc.

"TOO MUCH MONEY"

LEWIS STONE and Anna Q. Nilsson are featured in this timely drama of wealth. The drama of the man who thought too much money had killed kis wife's affection is worked out with an amazing twist by the director, John Francis Dillon, who made "Flaming Youth." And the thought of flaming money is equally arresting! Superb casting, splendid sets and realistic action with comedy relief make this adaptation of Israel Zangwill's play corking entertainment for the entire family. Supervised by Earl Hudson.

First National

"Bluebeard's Seven Wives"—a satire on the movies and the comedy epic of the year. A sterling cast headed by Blanche Sweet, Lois Wilson, Ben Lyon, also Dorothy Sebastian, Sam Hardy and Diana Kane. Directed by Alfred A. Santell for the producer, Robert T. Kane.

"Infatuation"—An exotic drama of love and intrigue in Egypt adapted from W. Somerset Maugham's play "Caesar's Wife." Starring Corinne Griffith. Directed by Irving Cummings for Corinne Griffith Productions, Inc.

"Clothes Make the Pirate"—a rollicking spectacular comedy starring Leon Errol with Dorothy Gish and Nita Naldi, Tully Marshall, James Rennie and George Marion. Director Maurice Tourneur has given wonderful effects of the pirate battle at sea. Adapted from Holman Day's novel by Producer Sam Rork.

"The Girl from Montmarte"—Barbara La Marr and Lewis Stone in a colorful adaptation of Anthony Pryde's "Spanish Sunlight." Directed by Alfred Green. A Sawyer-Lubin production.

# of worth while films

"THE RECKLESS LADY"

A DIRECTORY of big names! Belle Bennett repeats her wonderful mother rôle of "Stella Dallas" as the reckless lady of Monte Carlo. Winsome Lois Moran—again her daughter. Ben Lyon as the lover. Lowell Sherman with his suave villainy. James Kirkwood! Charlie Murray! "The Reckless Lady" will go over big and Director Howard Higgin is to be congratulated on the job he has done for Robert Kane, the producer. Adapted from the story by Sir Phillip Gibbs.

"THE FAR CRY"

BALBONI, under June Mathis' editorial supervision, makes his directorial bow for First National with an astonishingly colorful picture, adapted from Arthur Richman's play. Modern independence of an American girl abroad, with an amazing conclusion, furnishes the theme. The touch of artists turns the theme into a convincing story. Blanche Sweet in the featured rôle, and Jack Mulhall, Myrtle Stedman and Hobart Bosworth shine, in making this engrossing and thoroughly satisfactory entertainment.

Pictures

First National Pictures

"Joanna"—Dorothy Mackaill and Jack Mulhall make an entertaining picture of this million dollar experiment to discover the average American girl. An Edwin Carewe production from H. L. Gates' widely read newspaper serial.

"Memory Lane"—Homespun romance, strong in old town ties and sentimental appeal. Splendidly enacted by a cast headed by Eleanor Boardman and Conrad Nagel. Presented by Louis B. Mayer as a John Stahl production.

"The Splendid Road"—Vivid drama of the battles and romance of the pioneer woman of the California gold rush. Anna Q. Nilsson, Lionel Barrymore and Robert Frazer featured in this Frank Lloyd production.

"The Unguarded Hour"—Milton Sills and Doris Kenyon co-starred in a romantic drama of modern Italy. Sills as a titled Italian and Miss Kenyon as an American girl. Directed by Lambert Hillyer under Earl Hudson's supervision.

What is the Lure of

PEGGY HOPKINS JOYCE

IS it her beauty? Is it her naïveté? Is it her natural charm? Fascination? Or is it an indefinable something as yet unnamed that has made her the magnet that attracts thousands to see her? Here is your chance to see for yourself. Here she is in a picture that fairly vibrates with her beauty and personality—a throbbing drama adapted from Adela Rogers St. Johns' Cosmopolitan Magazine story of a poor girl's skyrocket career in the movies—the twice-thrilling tale of her rise to the dizziest heights of stardom and the splendid crash of her fall to earth—and love. At last your chance to see Peggy Hopkins Joyce—

See Her in

The

SKYROCKET

at Leading Theatres Soon

A Marshall Neilan Production

Produced by
Celebrity Pictures, Inc.

Presented by
Associated Exhibitors, Inc.
Oscar A. Price, Pres.

What the Stars Are Doing

And where you may write to them

Conducted by Gertrude Driscoll

Adorée, Renée—playing in *The Mocking Bird*—Metro-Goldwyn Studios, Culver City, Cal.

Agnew, Robert—playing in *Wild Oats Lane*—Marshall Neilan Studios, 1845 Glendale Blvd., Hollywood, Cal.

Allison, May—playing in *Men of Steel*—First National Studios, 807 E. 175th St. New York City.

Arthur, George K.—playing in *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Astor, Mary—playing in *The Twentieth Century Unlimited*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Banky, Vilma—completed *The Eagle*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Barrymore, John—playing in *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Barthelmess, Richard—playing in *The Kid from Montana*—Inspiration Pictures, 565 Fifth Ave., New York City.

Baxter, Warner—playing in *Miss Brewster's Millions*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Noah—completed *The Enchanted Hill*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Wallace—playing in *Sea Horses*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Bennett, Belle—playing in *Paris After Dark*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Bennett, Constance—completed *Sally, Irene and Mary*—Metro-Goldwyn Studios, Culver City, Cal.

Blue, Monte—playing in *Other Women's Husbands*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Brian, Mary—playing in *Paris After Midnight*—Famous Players Studios 1520 Vine St., Hollywood, Cal.

Bronson, Betty—completed *A Kiss for Cinderella*—Famous Players Studios 1520 Vine St., Hollywood, Cal.

Brook, Clive—completed *When Love Grows Cold*—Tec Art Studios, 318 E. 48th St., New York City.

Busch, Mae—latest release, *Time, the Comedian*—Metro-Goldwyn Studios, Culver City, Cal.

Carey, Harry—playing in *The Seventh Bandit*—Producers Distributing Corp., 469 Fifth Ave., New York City.

Chaney, Lon—playing in *The Mocking Bird*—Metro-Goldwyn Studios, Culver City, Cal.

Chaplin, Charles—playing in *The Circus*—1412 La Brae Ave., Los Angeles, Cal.

Chaplin, Sydney—playing in *Oh What a Nurse*—Warner Bros Studios, 5842 Sunset Blvd., Hollywood, Cal.

Cody, Lew—playing in *The Mocking Bird*—Metro-Goldwyn Studios. Culver City, Cal

Collier, William, Jr.—playing in *The Golden Sin*—Famous Players Studios, 1520 Vine St., Hollywood Cal.

Colman, Ronald—playing in *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Cortez, Ricardo—playing in *The Torrent*—Metro-Goldwyn Studios, Culver City, Cal.

Dana, Viola—playing in *Wild Oats Lane*—Marshall Neilan Studios, 1845 Glendale Blvd., Hollywood Cal.

Daniels, Bebe—playing in *Miss Brewster's Millions*—Famous Players Studios 1520 Vine St., Hollywood, Cal.

Davies, Marion—playing in *Beverly of Graustark*—Metro-Goldwyn Studios. Culver City, Cal.

Dempster, Carol—playing in *The Sorrows of Satan*—Paramount Famous Players Studios. 1520 Vine St., Hollywood, Cal.

Denny, Reginald—playing in *Skinner's Dress Suit*—Universal Studios, Universal City, Cal.

Devore, Dorothy—playing in *The Man Upstairs*—Warner Bros. Studios. 5842 Sunset Blvd., Hollywood, Cal.

Dix, Richard—playing in *'ll Take a Chance*—Famous Players Studios. Sixth and Pierce Aves., Astoria, L. I.

Dove, Billie—playing in *The Black Pirate*—Pickford-Fairbanks Studios, Hollywood. Cal.

Dresser, Louise—playing in *The Divine Goddess*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Errol, Leon—playing in *The Lunatic at Large*—First National Prod., 807 E. 175th St., New York City.

Fairbanks, Douglas—playing in *The Black Pirate*—Pickford-Fairbanks Studios. Hollywood. Cal!

Fairbanks, Douglas, Jr.—completed *Stella Dallas*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Fazenda, Louise—playing in *The Bat*—United Artists, 729 Seventh Ave., New York City.

Fields, W. C.—playing in *The Old Army Game*—Famous Players Studios Sixth and Pierce Aves., Astoria, L. I.

Ford, Harrison—completed *The Song and Dance Man*—Famous Players Studios. Sixth and Pierce Aves., Astoria. L. I.

Gibson, Hoot—playing in *Chip of the Flying U*—Universal Studios, Universal City, Cal.

Gilbert, John—playing in *Cytherea the Magnificent*—Metro-Goldwyn Studios. Culver City. Cal

Gish, Dorothy—completed *Nell Gwyn*—a Herbert Wilcox Prod., London, England.

Gish, Lillian—playing in *The Scarlet Letter*—Metro-Goldwyn Studios. Culver City, Cal.

Goudal, Jetta—playing in *Three Faces East*—Cecil DeMille Prod., Culver City, Cal.

Gray, Gilda—playing in *Aloma of the South Seas*—Famous Players Studios. Sixth and Pierce Aves., Astoria, L. I.

Griffith, Corinne—playing in *Mlle. Modiste*—United Studios. 5341 Melrose Ave., Los Angeles, Cal.

Griffith, Raymond—playing in *Fresh Paint*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hamilton, Neil—latest release, *The Splendid Crime*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hart, William S.—latest release, *Tumbleweeds*—United Artists, 729 Seventh Ave., New York City.

Hines, Johnny—playing in *The Brown Derby*—First National Prod., 807 E. 175th St., New York City.

Holt, Jack—playing in *Sea Horses*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hughes, Lloyd—playing in *The Twentieth Century Unlimited*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Joy, Leatrice—playing in *Eve's Leaves*—Cecil DeMille Prod., Culver City, Cal.

Joyce, Alice—completed *Dancing Mothers*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.

Keaton, Buster—latest release, *Go West*—Metro-Goldwyn Studios. Culver City, Cal.

Kenyon, Doris—playing in *Men of Steel*—First National Prod., 807 E. 175th St., New York City.

Kirkwood, James—playing in *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City.

La Marr, Barbara—completed *The Girl from Montmartre*—United Studios. 5341 Melrose Ave. Los Angeles, Cal.

Langdon, Harry—playing in *Nobody*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

La Plante, Laura—playing in *Poker Faces*—Universal Studios, Universal City, Cal.

Lloyd, Harold—playing in *For Heaven's Sake*—6642 Santa Monica Blvd., Hollywood, Cal.

Louis, Willard—playing in *Mlle. Modiste*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Love, Bessie—playing in *The Rainmaker*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Lowe, Edmund—playing in *Siberia*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Loy, Myrna—playing in *The Sanap*—Cosmopolitan Studios, 2478 Second Ave., New York City.

Lytell, Bert—playing in *The Golden Butterfly*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Mackaill, Dorothy—playing in *The Dancer From Paris*—First National Prod. 807 E. 175th St., New York City

MacLean, Douglas—playing in *That's My Baby*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Mason, Shirley—playing in *Desert Gold*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

McAvoy, May—playing in *The Sanap*—Cosmopolitan Studio 2478 Second Ave., New York City.

Meighan, Thomas—playing in *The Confession*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Menjou, Adolphe—playing in *I'll See You Tonight*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Miller, Patsy Ruth—playing in *Leave It to Me*—Warner Bros. Studio, 5842 Sunset Blvd., Hollywood, Cal.

Mix, Tom—playing in *My Own Pal*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moore, Colleen—playing in *Sunken*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Moore, Matt—playing in *The First Year*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moore, Tom—completed *The Song and Dance Man*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Moreno, Antonio—playing in *Beverly of Graustark*—Metro-Goldwyn Studios, Culver City, Cal.

Murray, Mae—latest release, *The Masked Bride*—Metro-Goldwyn Studios, Culver City, Cal.

Nagel, Conrad—playing in *Money Talks*—Metro-Goldwyn Studios, Culver City, Cal.

Naldi, Nita—latest release, *Clothes Make the Pirate*—First National Prod., 807 E. 175th St., New York City.

Negri, Pola—latest release, *A Woman of the World*—Famous Players Studios 1520 Vine St., Hollywood Cal.

Nilsson, Anna Q.—playing in *The Second Chance*—First National Prod., 5341 Melrose Ave., Los Angeles, Cal.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Nissen, Greta—playing in *I'll See You Tonight*—Famous Players Studios—Sixth and Pierce Aves., Astoria, L. I.
Novarro, Ramon—playing in *Ben Hur*—Metro-Goldwyn Studios, Culver City, Cal.

O'Brien, George—playing in *The Johnstown Flood*—William Fox Studios, 1401 No. Western Ave., Hollywood, Cal.
O'Hara, George—playing in *The Coast Guard*—Pathe Exchange, 35 W. 45th St., New York City.

Philbin, Mary—playing in *A Savage in Silk*—Universal Studios, Universal City, Cal.
Pickford, Mary—playing in *Scraps*—Pickford-Fairbanks Studios, Hollywood, Cal.
Prevost, Marie—playing in *Other Women's Husbands*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood Cal.

Ralston, Esther—playing in *The Blind Goddess*—Famous Players Studios—1520 Vine St., Hollywood, Cal.
Ray, Charles—playing in *The Auction Block*—Metro-Goldwyn Studios, Culver City, Cal.
Rich, Irene—completed *Lady Windermere's Fan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Schildkraut, Joseph—latest release, *The Road to Yesterday*—Cecil DeMille Studios, Culver City, Cal.
Shearer, Norma—playing in *The Light Eternal*—Metro-Goldwyn Studios, Culver City, Cal.
Sherman, Lowell—playing in *The Dancer of Paris*—Cosmopolitan Studios, 2478 Second Ave., New York City.
Stone, Lewis—playing in *Too Much Money*—Biograph Studios, 807 E. 175th St., New York City.
Swanson, Gloria—playing in *Untamed*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L.I.
Sweet, Blanche—playing in *The Far Cry*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Talmadge, Constance—playing in *East of the Setting Sun*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Talmadge, Norma—playing in *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Tearle, Conway—playing in *The Dancer of Paris*—Cosmopolitan Studios, 2478 Second Ave., New York City.
Terry, Alice—completed *Mare Nostrum*—Metro-Goldwyn Studios, Culver City, Cal.
Torrence, Ernest—playing in *The Golden Sin*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Valentino, Rudolph—latest release, *The Eagle*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Vidor, Florence—playing in *Not Yours*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Wilson, Lois—completed *Bluebeard's Seven Wives*—First National Prod., 807 E. 175th St., New York City.

How to Get Into Pictures

THEY say that never in the history of Hollywood were there so many pretty girls and boys as at present. For years Hollywood has been known as the Mecca for sereen aspirants, consequently that little city is now crowded to overflowing with every variety of prospeetive Chaplins, Lloyds, Piekfords, Swansons, and Valentinos. It is not difficult for ambitious boys and girls to raise enough money to get to Hollywood, but history shows that very few of them remain there very long. There are many things that stand in the way of success. First, not one in a hundred has what is called a screen personality, and it takes weeks and months to find this out. Second, there are usually several hundred applieants for every job, and in such a erowd the more likely ones are easily missed by the casting directors. Third, experienee is necessary, which means that eaeh applieant has to wait weeks to get even a part in a mob seene, and then wait months more before his or her ability beeomes known; because it often happens that the successful applieant gets only one job in a week or more, at a few dollars per day. Fourth, some easting direetors are unscrupulous enough to demand a large payment in advanee before he will give the applieant a chanee, and then a large commission on eaeh week's salary. It is to be hoped that the proposed plan of the Motion Pieture Produeers Company (Will Hays' organization) to establish a eentral easting ageney for the entire Coast will be put into operation.

THE STAR-GAZER.

We have found the only way ever known

—that removes Cold Cream *thoroughly*
—that removes it safely
—that removes *all* dirt with it

Will you accept a 7-day supply to try?

THIS offers you a test of a beauty aid that, in justiee, must be termed a great discovery.

The first and only way ever known that removes cold eream safely . . . that ends the annoyance of old ways and their dangers to the skin.

We want to send you a supply without eharge. Then to get your opinion.

It is not a eloth, but an entirely new kind of material.

A scientific discovery

We are makers of absorbents. Are world authorities in this field.

On the urge of a noted dermatologist, we perfeeted this seientifically right material for removing cold eream. For removing it as it must be removed to keep the skin flawless.

It is the only produet made solely for this purpose. It represents several years of seientific researeh. There is no other like it.

Ends oily noses and dark skins

It stops oily nose and skin conditions amazingly. For these eome from overladen pores . . . eold ereams and oils left for nature to expel. That is why you powder now so often.

It eombats skin eruptions. For they're invited by germ aeeumulations left in the skin, breeding places for baeteria.

Old methods, towels, eloths and fibre substitutes failed in absorbency. Infeetious dirt aeeumulations were rubbed *back into your skin.* That is why tiny imperfeetions often appear. Why your skin may look distressingly dark at times.

Multiplied skin benefits

Now in Kleenex those failures are correeted.

Soft as down and white as snow, it eontrasts the harshness of eloth or fibre makeshifts with a softness that you'll love.

It is 27 times as absorbent as the ordinary towel. 25 times that of paper and fibre substitutes. You use it then discard it.

It does what no other method yet has done . . . removes ALL the cleansing eream, all dirt and pore accumulations *gently* from the skin. And that means mueh to you.

Send the coupon

Upon receipt of it a full 7-day supply will be sent without eharge.

Or . . . obtain a paeket at any drug or department store. Put up as exquisitely as fine handkerehiefs, in two sizes: the Professional, 9x10-inch sheets —and the Boudoir, size 6x7 inches. Boxes that fit into flat drawers of vanity tables . . . a month's supply in eaeh. Costs only a few cents.

Kleenex comes in dainty flat handkerchief boxes, to fit your dressing table drawer . . . in two sizes.

Boudoir size, sheets 6 by 7 inches . 35c
Professional, sheets 9 by 10 inches . 65c

7-Day Supply—FREE

KLEENEX CO.,
167 Quincy St., Chicago, Ill. M-3
Please send without expense to me a sample packet of KLEENEX as offered.

Name.....

Address.....

KLEENEX
Sanitary Cold Cream Remover

Nothing else can do this work

USE Sani-Flush to clean the toilet bowl. It is the only safe method. Does all the hard work for you—saves you time—does away with the need for disinfectants. Cannot injure plumbing connections. Sani-Flush is scientifically planned to do one job perfectly.

Simply sprinkle Sani-Flush in the bowl. Follow directions on the can. Flush. See how all stains, marks and incrustations disappear! The bowl becomes glistening white. Sani-Flush removes hidden sediment in the trap unreachable to any brush. Keep a can handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can. 30c in Far West. 35c in Canada.

Sani-Flush

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

Something *NEW* for BOBBED HAIR

There is a tremendous difference in bobs. Some are wonderfully attractive and becoming, while others, well—which kind is yours?

I wish you could picture the becoming kind I have in mind—the sort that makes men turn to admire. I can't tell you what the color is, but it's full of those tiny dancing lights that somehow suggest auburn, yet which are really no more actual color than sunlight is. It's only when the head is moved that you catch the auburn suggestion—the fleeting glint of gold.

You have no idea how much your bob can be improved with the "tiny tint" Golden Glint Shampoo will give it. If you want a bob like that I have in mind, buy a package and see for yourself. At all drug stores, or send 25¢ direct to J.W. Kobt Co., 656 Rainier Ave., Seattle, Wn.

Golden Glint SHAMPOO

The Answer Man

(*Continued from page 76*)

Marion Davies' next picture will be "Beverly of Graustark."

GUSSIE.—Colleen Moore is married to John McCormick—not the Irish tenor. Harold Lloyd is married to Mildred Davis. And Conrad Nagel is married to Ruth Helms. Eleanor Boardman is unmarried.

HESTER.—Marguerite Clark has retired from the screen—permanently and for good. Miss Clark was at the height of her popularity when she married and withdrew from all professional work. Yes, indeed, I think Alice Joyce is a very lovely woman.

First National, 5341 Melrose Avenue, Los Angeles, California.

W. W. C.—So your children all write to me, and you thought you would try your hand. Well, I dont bite, bark or snap, so you will be perfectly safe. Just rub the fur the right way. That reminds me of the story of the dirty window. I wont repeat it because you'd never see thru it. Call again, Missus.

FRED J. BALSOFER.—1329 Gordon Street, Hollywood, California, has offered to send a picture of Harold Lockwood to anyone addressing him. I'm afraid you

Watch Them Rise!

WOMEN		MEN	
Gloria Swanson	51	Richard Dix	87
Betty Bronson	42	Ramon Novarro	72
Norma Talmadge	39	Ben Lyon	67
Mary Pickford	39	Rudolph Valentino	56
Colleen Moore	39	Lloyd Hughes	49
Bebe Daniels	38	Richard Barthelmess	49
Mary Brian	37	John Gilbert	47
Mae Murray	35	Ronald Colman	44
Norma Shearer	34	Rod La Rocque	42
Vilma Banky	34	Ricardo Cortez	42
Esther Ralston	34	George O'Brien	37
Viola Dana	33	Douglas Fairbanks	35
Corinne Griffith	31	Conrad Nagel	35
Pola Negri	31	Buck Jones	32
Alberta Vaughn	30	Monte Blue	32
Mary Astor	30	Tom Mix	32
Constance Talmadge	30	Milton Sills	31
Leatrice Joy	30	Raymond Griffith	31
Lois Wilson	30	Douglas Fairbanks, Jr.	30
Marie Prevost	29	Thomas Meighan	30
Dorothy Mackaill	29	William Haines	29
Shirley Mason	29	Hoot Gibson	29
Claire Windsor	28	Adolphe Menjou	29
Doris Kenyon	27	Robert Agnew	28
Clara Bow	26	Conway Tearle	28
		Eugene O'Brien	28

Richard Dix is still at the top of the list. He's the best customer that the Answer Man has. Gloria Swanson once more tops Betty Bronson and Ramon Novarro takes second place, with Ben Lyon dropping to third in the race

MYRTLE.—Roy D'Arcy played the *Crown Prince* in "The Merry Widow." Those are his real teeth.

IVAN.—Well, if it isn't Ivan himself! I'll try to be brief. The Swedish scientist, Alfred B. Nobel, also the inventor of dynamite, died in 1896, bequeathing his fortune, estimated at $9,000,000, to the founding of a fund, the interest of which should yearly be distributed to those who had mostly contributed to the benefit of mankind improvement during the year. The value of each prize is on an average of $35 000, and it is for Physics, Chemistry, Medicine, Literature, and Peace. No, I never have won a Nobel Prize.

SENGA N.—Just send your letter to dont know what you are in for. F. J.

JACK OF AUSSIELAND.—And you think I ought to have my beard shingled. Boyish, I suppose. Yes, the cold weather hit my room sooner than usual and the only way I could keep warm was swearing at the janitor. That warmed me up—him too. Wanda Hawley is playing in "Combat," which stars House Peters, with Walter McGrail also in the cast. Let me know how everything is down your way.

BETTY D.—Where do I get all my pep? Ah, you'd be surprised. I drink plenty of buttermilk, but it isn't the synthetic kind. Dagmar Godowsky is in vaudeville. And dont forget that the

(*Continued on page 116*)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Sightseeing Among Hollywood's Ruins

(*Continued from page 45*)

but they had a man out here on the ranch *making* armor for the army.

"Boy, wasn't it hot! Could have fried an egg on my breastplate any time.

"Had the first big camp for extras out here then. Doled costumes out to them as they came in and gave 'em their pay check when they returned 'em each day. In a mob of thousands, you can imagine the pickpockets and other gentry we assembled. They got to rolling up their tights and tucking 'em into the rest of the things to be counted.

"On the last day, when the wardrobe department began to put away the bundles, it was found that nearly every pair of tights was neatly cut off sock-length. The mob had walked off with the feet and were in new socks!"

THE castle built for "Hawthorne of the U. S. A." stands just as it stood when Wally Reid, of beautiful memory, rollicked thru that picture. Perhaps an entrance here and there has been altered, but no more.

It is here, they say, that on moonlit evenings Wally's saxophone is sometimes heard over the silent walls. Wally always had some instrument on the set. He could play anything. . . .

"While we were making 'Hawthorne'," said Jim Cruze, standing on the parapet of the castle, "I was worrying about getting a man to do the part of the fellow who looks in at the window at Wally. I had tried a lot of men, but couldn't get anyone ugly enough.

"'Hot dog!' said Wally. 'If you're as fussy as all that, why dont you play it yourself?'

"And I did!"

THE cathedral and the old Spanish city built for "The Spanish Dancer" is one of the most expensive sets on the ranch. Seventy-five thousand dollars is a conservative estimate of its cost. Today, smaller companies may come in and rent it, making small alterations. For the ranch sets figure in pictures by many companies.

Larger organizations rent ground on the ranch and erect their own sets—witness "Scaramouche," "Dorothy Vernon of Haddon Hall," and "The Four Horsemen," still standing.

"The Spanish Dancer" was Pola's first picture in America. She looked up at it from the little bridge below the city square.

"It is here," she said, with that fascinating little accent of hers, "that a mos' remarkable thing occur'.

"We have in that picture ver' many in the mob. I remember they are always ver' hard to find when it is time to work, but they are always there when it is time to eat. So this day, it is time to eat. They sit on the hills back of the cathedral with their box lunches and their cigarets, and I am down in the square with Tony Moreno.

"At first, we smell smoke, but we do not pay attention. Then we sniff. And then, looking up, we see flames—flames running up the hills—big flames that r-roar over the dry grass. For it is the dry season. A cigaret, of course.

"The assistant directors rush about. The electricians rush about. The cameramen and the carpenters and the prop boys—they all rush about. The flames keep on up the hill.

(*Continued on page 99*)

A FAUX PAS

Society finds it hard to forgive

"The four hundred"—magic words that lure the socially ambitious woman! A charmed circle made up of beauty and brains, family and wealth.

Yet a woman may have all of these—and still not be eligible. For Society is an exacting Mistress.

It's the small personal things that can't be overlooked—little lapses of refinement. One faux pas, in particular ——— The woman who is guilty of it, closes the doors upon herself.

Of course she doesn't realize that she is careless. She would be aghast at the thought of falling short of perfect personal cleanliness.

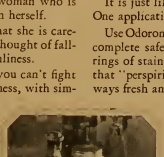
But perspiration is something you can't fight with ordinary methods of cleanliness, with simple, temporary correctives. It calls for a dependable, scientific corrective.

That repellent odor which you are so seldom conscious of in yourself; that annoying moisture which embarrasses you, can be corrected so surely and easily! *Odorono, the Underarm Toilette!*

Odorono is the original corrective of *both* perspiration moisture and odor. It was formulated by a physician and is today used in hospitals by nurses and physicians because they know they can depend upon its sure, scientific action and antiseptic qualities.

It is just like a delightful toilet water to use. One application is effective for *three days!*

Use Odorono just twice a week and know what complete safety from this danger is! No ugly rings of stain under the arms; no streaks across that "perspiring area" of the back. Clothing always fresh and dry—*without any other precautions!*



And greater still—never a taint of that odor which so offends. Always as sweet and dainty as you mean to be! Start the twice-a-week Odorono habit now. 35c, 60c and $1 at any toilet counter or sent postpaid.

THE ODORONO COMPANY, 123 BLAIR AVENUE, CINCINNATI, O.

Ruth Miller

123 BLAIR AVENUE CINCINNATI, O.

Please send me sample of Odorono and booklet for which I enclose 5c.

Name.....

Address.....

Note: If you would also like to try Creme Odorono, a delightful new creme which corrects odor only, send 5c additional

Cultivate Your Beauty

A skin as soft and entrancing as fresh-cut roses may be yours''—
says HELENA RUBINSTEIN

YOU desire beauty—ravishing, all-enchanting! Remember, then, that the very first requisite of beauty is a glorious, satin-smooth complexion—flawless!

MME. HELENA RUBINSTEIN, the leading beauty specialist, points the way to the attainment of striking skin beauty—*by proper attention to the needs of your individual skin.* For every type of skin, for every skin condition, Mme. Rubinstein has created exquisite Valaze beauty preparations. Scientifically correct, they open for you the door to greater loveliness!

Cleanse and protect your skin with

Valaze Pasteurized Face Cream—blends smoothly into the skin, coaxing out all dust and impurities that impede the action of the pores. Leaves the skin immaculately clean, soothed, protected—molds out tired, drawn lines. Freshens, revitalizes, protects the skin. **1.00**

Sallowness, Darkened Complexion

Valaze Beautifying Skinfood—whitens, purifies, refines. Clears away muddy, faded appearance—faint freckles and darkened skin pigment (which so frequently mars the beauty of neck and throat). **1.00**

Blackheads, Enlarged Pores

Valaze Blackhead and Open Pore Paste Special—washes away blackheads and all impurities. Restores the natural elasticity of open, coarsened pores, refining them and creating a delicate, petal-like texture. **1.00**

Lines, wrinkles, hollows

Valaze Grecian Anti-Wrinkle Cream (Anthosoros)—marvelous for nourishing and filling out wrinkles, crowsfeet, hollows. **1.75**

Emphasize your charms with the dazzling Valaze cosmetics, originated by Madame Rubinstein. In perfect harmony with the subtle nature of the skin. Flattering. Delightfully adherent. Valaze Rouges (1.00) and Lipsticks (50c, 1.00) in the new Red Geranium shade, a sparkling, youthful tone, or the richly colorful Red Raspberry, will fascinate you!

HELENA RUBINSTEIN BEAUTY PREPARATIONS MAY BE PROCURED
—at Salons de Beaute Valaze
—at leading department and drug stores
—or order direct from Madame Rubinstein
Dept. 7, 46 West 57th Street, New York.

TODAY, write for "SECRETS OF BEAUTY," Edition 4—Mme. Rubinstein's FREE 40-page booklet, giving her famous home treatments for Blackheads, Enlarged Pores, Pimples, Acne, Freckles, Ultra-dry or Oily Skins, Shiny Nose, Wrinkles, Hollows, Double Chin, Puffy Eyes and all skin imperfections. Write to the New York Address below.

Salons de Beaute Valaze

Trade Mark
PARIS
LONDON
PALM BEACH
Helena Rubinstein
46 West 57th Street, New York

CHICAGO—30 N. Michigan Boulevard
DETROIT—1540 Washington Boulevard
BOSTON—234 Boylston St.
NEWARK—951 Broad St.
PHILADELPHIA—1719 Chestnut St.

Concerning the Prizes

THE five lucky sailors among the thousands of passengers who sailed on the January Limerick Liner are given here with their qualifications. Each of them is the winner of a ten-dollar prize:

Esther Ralston will also be there,
With the gold of the sun in her hair,
Then if I were you
I'd make this "tea for two,"
If you wanta spoon, that's your affair.
Milton Mack,
San Antonio, Texas.

Mary Pickford has mastered the art,
Of reading affairs of the heart;
From the leaves of the tea,
In your cup, maybe she
Can foretell how to draw Cupid's dart.
Ernest R. Lowe,
Waltham, Mass.

If you're a bad sailor, it's nice
To take Patsy Ruth Miller's advice;
Drink a glass of hot tea
In your stateroom, and see
If it's not a life-saving device.
H. P.,
New York City.

There'll be one other couple in view,
Miss Boardman and Mr. Menjou;
Adolphe eats sugar up
Four big lumps to a cup,
Stirring times surely now will ensue.
Mrs. Grace E. Willey,
West Concord, N. H.

You will recognize Leatrice Joy.
Tête-à-tête with that handsome young boy
Edmund Burns; and you may
See them hold hands this way.
For this handi-craft they sure enjoy.
C. L. Way,
Boston, Mass.

ON page 55 of this number you will find five opportunities for qualifying for passage on the next Liner.

MARY LEE BAKER, 1403 Liberty Street, Alton, Illinois, wins the one-dollar prize for correctly filling in the blanks in the third chapter of "The Adventures of Jack and Jill," which appeared in the January number. She is eleven years old.

The following capitalized names were used by Mary Lee in filling in the blanks:

ROD La Rocque
Monte BLUE
Virginia Browne FAIRE
Charles RAY
Edmund BURNS
Cullen LANDIS
Marion NIXON
PAT O'Malley
Agnes AYRES
NORMAN Kerry
Marjorie DAW
MYRTLE Stedman
Ward CRANE
Alyce MILLS
Patsy Ruth MILLER
Virginia VALLI
Raymond HATTON

MARY LEE'S interesting little letter which accompanied her completed story was the deciding factor in awarding the prize to her. On the Honor Roll are the following boys and girls who filled in the blanks with the correct names and wrote letters telling why they like MOVIE, JR.:

Eleanor Silke, of Milwaukee, Wisconsin; Katherine Lester, Mason City, Iowa; Robert Downing, Cedar Rapids, Iowa; Randolph A. Spencer, Jr., Norfolk, Virginia; Mary Staubus, Reesville, Ohio; N. Lee Harrison, Rochester, New York; Maude Pyle, Latonia, Kentucky; Ruth Heim, Shamokin, Pennsylvania; D. Bernz, New York City; Anna Rebecca Rosenthal, Charleston, West Virginia.

ON page 53 of this number you will find Chapter Five of this serial. Here are the missing words for it. Use either the first or last name:

May McAvoy
Gaston Glass
Bessie Love
House Peters
Creighton Hale
Bill Hart
Viola Dana
Owen Moore
Blanche Sweet
Huntly Gordon
Charlotte Merriam
Milton Sills
Ernest Torrence
Carmel Myers
Louise Dresser
Ford Sterling
Edlie Bennett
Shirley Mason
Ann Pennington
George Fawcett
Mary Carr
Estelle Taylor
Clara Kimball Young
Clara Bow
Bill Russell

Nipping It in the Mud

is the prize-winning title for the picture which appeared on Page 70 of the January issue. It was contributed by Biddy Richardson, of Oxon, England, who receives the $10.00 prize.

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THE LIGHT OF WESTERN STARS ZANE GREY
TO THE LAST MAN ZANE GREY
WILDFIRE ZANE GREY

The Affair at Dream City

(*Continued from page 78*)

The Prize-Winning Solution

By C. D. Curren
R. D. 1 Elmira, New York

"MAKE it snappy," urged Carrol.

But Kruger turned to Jewel. "First I want to know what you meant by telling Congo you might go away."

Jewel twisted her handkerchief in her hands. "Well," she admitted, "Dan is giving up his concession, of course; and he wants me to break with you and marry him."

"Which you can well afford to do," growled Kruger.

"No, no, Kurt," she pleaded, "but when I am away from you I just feel that it's all wrong—our engagement, I mean. It's only when you are with me——"

"Enough of that," broke in Carroll, "you can settle that later. Business first."

Kruger looked at him with cold blue eyes. "It's soon told. When I said I last saw Gill alive at five, I told you what I believed then and still believe to be the truth; for I saw him a little after eleven and in my belief he was then dead. After starting I turned and came back. I wanted to see him again. I figured on having a last word with him. I came in the back way.

"As I entered I saw Congo, the wild man, just stepping back from the desk, evidently so occupied with something before him that he did not hear the softly opened door. Gill sat facing the desk, but the next moment Congo's long arm shot out and knocked him to the floor. Then I saw the knife in his neck. I sprang on Congo and tried to pull him back, but his enormous strength was too much for me until he recognized me; then he let me lead him back to his quarters. We met no one and his keeper was away. So I left him and hurried back. I did not notice at that time that he had the beads. That's all."

"Huh," snapped Carrol, "why didn't you spill all this before?"

Kruger turned the battery of his hypnotic orbs on the detective. "Why?" he inquired coolly, "what good would it have done? No one was being accused. The law could not punish the poor brute. Why add to his troubles and put myself in the limelight?"

"Well," grumbled Carroll, "we'll see if there is any corroborative evidence." He whistled from the door for a boy and sent him for Congo's keeper, who came in haste. He also sent a car to headquarters for the knife.

Yes, the keeper admitted, he had been gone that night twenty minutes or more. He had been among the crowd who escorted Kruger to the gate when he left at eleven o'clock. He had stopped at the cigar store on his way back and at the Japanese handball concession. When he returned, Congo was in his usual place, apparently dozing. He had not seen the knife with which the murder was committed; but Congo had, early in the evening, snatched a hatpin of that sort from a lady who was in the show. He could not be persuaded to give it up, so the showman had paid the owner for it. She said she had bought it at one of the concessions on the grounds. He had an impression that it came from young Gill's. So the detective sent the boy for Dan Gill. It took some time to locate him and by the time he arrived the knife was there and both men identified it.

"That seems to settle it," conceded the detective, "but you'll all have to come to headquarters with me."

AT headquarters the evidence was all retaken. No weak link in the chain could be found, unless it was *why* Kruger went back to the office after leaving the grounds and why he did it in that manner. Kruger explained that after leaving he had remembered a packet of important papers of a personal nature which he had left in his desk, also, the fact that his contract did not terminate until midnight. He decided to return, get his personal papers and wait until midnight in case anything turned up. As he had already said goodbye to the crowd, he went in the back way in order to avoid any unnecessary sentimentality. This explanation had at least one merit. It may not have been strictly truthful but it adequately explained. The crowd was discharged temporarily.

Young Gill, with the courage of love and desperation, later bearded Kruger in his office and explained that Jewel, taking a woman's privilege had changed her mind and wished her engagement to Kruger terminated. She and Dan meant to marry immediately and leave for California. Of course, they wished Kurt to continue the management of the Park. Kruger, who had his own reasons for feeling satisfied with things as they were, and no desire whatever to stir up any sort of opposition or excitement was, for him, strangely passive and submissive. He congratulated Dan, wished them good luck, gave the bride a brotherly kiss and let them go.

A few days later a complaint was lodged

(*Continued on page 104*)

COMING IN APRIL

You'll find more enjoyment at the movies if you know about the personalities that contribute to your screen entertainment. In our April issue, we are publishing stories about some of the people whose brains and ability have done so much for the art of the screen.

There is June Mathis, for instance, who wrote the scenario for "Ben-Hur." And Carol Dempster, the fascinating heroine of the D. W. Griffith pictures. And Gilda Gray, a magnetic newcomer to the screen. And Willard Louis, one of the greatest actors in Hollywood.

MOTION PICTURE MAGAZINE contains more features than any other magazine of its class. It is the oldest magazine in the field. Its articles, editorials and reviews have played an important part in the history of motion pictures.

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A way that quickly restores "off-color" teeth to attractive whiteness and that leading dentists of the world are urging.

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Your teeth will be clear and gleaming; your gums firm and of healthy color. Just mail the coupon. A full 10-day supply will be sent you.

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Dental science now traces scores of tooth and gum troubles to a germ-laden film that forms on your teeth. Run your tongue across your teeth and you will feel it—a slippery, viscous coating that clings to teeth, gets into crevices and stays. It lays your gums open to bacterial attack and your teeth open to decay. Germs by the millions breed in it. And they, with tartar, are a chief cause of pyorrhea.

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It does two important things at once: Removes that film, then firms the gums.

A few days' use will prove its power beyond all doubt. Send the coupon. Clip it now before you forget.

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I Wonder Where My Baby Is Tonight

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A Guide to Current Pictures

Which are now being shown thruout the United States

A Kiss for Cinderella
Betty Bronson will charm you again in this adaptation of Barrie's play. An interesting fantasy, tho not up to "Peter Pan." (Paramount)

A Kiss in the Dark
Treated with fine sparkle by the scenarist, the director, the title writer and Adolphe Menjou. (Paramount)

A Regular Fellow
A typical Raymond Griffith, but it lacks the finish of his others and Mary Brian fails to hold her own. (Paramount)—E. V. B.

A Slave of Fashion
A comedy, impossible, but amusing and well done, with Norma Shearer, Lew Cody and Mary Carr. (Metro-Goldwyn)—E. V. B.

A Woman of the World
The same old mistreatment of the small town—with Pola Negri miscast again. Mediocre, except for the comedy relief furnished by Chester Conklin. (Paramount)

Beautiful City, The
A thrilling melodrama of high entertainment value with Richard Barthelmess and Dorothy Gish 100 per cent. (First National)—E. V. B.

Best Man, The
Tom Mix is at it again in a typical melodrama of the open spaces. Shows lots of action and gets help from Mother Nature's scenery. (Fox)

Best People, The
Not so good as the stage play but a fairly good comedy in which Warner Baxter and Esther Ralston display them with their usual lustre. (Paramount)—E. V. B.

Big Parade, The
Truly one of the great pictures of the screen. The great War reproduced with remarkable fidelity. Sweeping and stirring in its scenes and acting. John Gilbert and Renée Adorée create marvelous performances. (Metro-Goldwyn).

Bobbed Hair
Marie Prevost and Kenneth Harlan in an exciting comedy-drama that should interest everybody. (Warner)—E. V. B.

Bright Lights
Charles Ray comes back in one of his rustic characters. You know what is coming, but the star and the plot keep you entertained. (Metro-Goldwyn)

California Straight Ahead
A romantic comedy suggestive of Wally Reid's auto yarns. Youth in conflict with the elders. Reginald Denny keeps it going at a good pace. (Univcrsal)

Charley's Aunt
A side-splitting farce comedy of the old style, with Sydney Chaplin as the aunt. (Producers Distributing Corp.)—E. V. B.

Circle, The
A dry, stupid comedy with Alec B. Francis and George Fawcett trying to make the fun, and Eleanor Boardman and Creighton Hale lost in the shuffle. (Metro-Goldwyn)—E. V. B.

Clash of the Wolves, The
Rin-Tin-Tin again, but there is not enough of this marvelous dog and too much cheap comedy. (Warner)—E. V. B.

Classified
Corinne Griffith at her best in an interesting comedy. (First National)—E. V. B.

Clothes Make the Pirate
A burlesque in which the laughs are achieved in too strained a manner. Leon Errol's droll comedy is in the main, satisfactory. Pleasing enough, tho it doesn't ring the bell. (First National)

Coast of Folly, The
Gloria Swanson's latest in which she plays three rôles cleverly, but it will not add to her popularity. (Famous Players)—E. V. B.

Cobra
Has lost all of its punch in its screen shape. Valentino seems to have taken a holiday. Old-fashioned in every respect. (Paramount)

Coming of Amos, The
Presents a pleasant romance which gives Rod La Rocque a chance to color a rôle with personality and appeal. Satisfactory. (Producers Distributing Corp.)

Compromise
A drama in which Irene Rich proves herself a great artist, Louise Fazenda a great comedian, and Pauline Garon a great flapper. Plenty of action and excitement thruout. (Warner)—E. V. B.

Crowded Hour, The
Bebe Daniels in an emotional war drama. (Paramount)—E. V. B.

Dark Angel, The
Dont miss Vilma Banky and Ronald Colman, the great lovers, in this colorful war romance. (First National)—E. V. B.

Desert's Price, The
Buck Jones in a thrilling Western with particularly beautiful desert scenery. (Fox)

Don Q
The ever-smiling Douglas Fairbanks with all his acrobatic agility and legerdemain in an elaborate production that contains everything that is interesting. (United Artists)—E. V. B.

Eagle, The
Valentino comes back with a bang, but Vilma Banky shares the honors. You will like this romantic drama. (United Artists)—E. V. B.

East Lynne
An excellent picture, beautifully and artistically done. Edmund Lowe, Alma Rubens, Lou Tellegen, and Marjorie Daw make up an all-star cast. (Fox)

Everlasting Whisper, The
Tom Mix and Alice Calhoun in a typical Western with the usual thrills, but not particularly big-class. (Fox)—E. V. B.

Eve's Lover
Starts off well, but degenerates into mediocre melodrama. The redeeming feature is Irene Rich's sincere performance. (Warner Brothers)

Exchange of Wives
A sprightly comedy, beautifully done by Eleanor Boardman, Lew Cody, Renée Adorée and Creighton Hale. (Metro-Goldwyn)—E. V. B.

Fine Clothes
A notable cast, including Lewis Stone and Percy Marmont, fail to bring this drama up to the usual standard of excellence. (First National)—E. V. B.

Flower of Night
Pola Negri comes back with a bang in this Hergesheimer story. She has had better pictures but this is satisfying. (Paramount)—E. V. B.

Freshman, The
Harold Lloyd's funniest picture—and by all odds his greatest. Has everything and will please any type of picturegoer. Dont miss it. (Pathe)

Go West
Buster Keaton at his worst. A long-drawn-out comedy that cannot compare with "The Navigator" and "Seven Chances." (Metro-Goldwyn)—E. V. B.

Gold Rush, The
After two years we expect something better from Charlie Chaplin. However, you will probably like it, but not nearly so well as "The Kid," etc. (United Artists)—E. V. B.

Golden Strain, The
Pretty weak drama starring Kenneth Harlan. Hobart Bosworth gives the best performance. (Fox)

Goose Woman, The
Louise Dresser contributes a marvelously rich characterization of a woman who had seen better days. The auto-love scene is built around a murder mystery. Entertaining. (Universal)

Graustark
Norma Talmadge at her best as a lovesick princess and Eugene O'Brien as a sort of Prisoner of Zenda. Conventional, but well done and interesting. (First National)—E. V. B.

Hell's Highroad
Cecil De Mille turns out a typical production, rich in settings and detail. Story is obvious, but is well treated. Leatrice Joy does good work. (Producers Distributing Corp.)

Her Husband from Paris
A rollicking comedy this, based as it is upon the wife who masquerades to bring back her wayward husband. Constance Talmadge is delightful in a dual rôle, and the support is good. (First National)

His Majesty Bunker Bean
Fairly good comedy in which Matt Moore creates a peppy character. Not high-class. (Warner)—E. V. B.

Irish Luck
Just a travelogue thru Ireland. Tom Meighan needs a story. This one lacks a plot and there is nothing to excite you except the scenery. (Paramount)

Joanna
Another picture of a mother's sacrifice—and not done with any great imagination. Has some extravagant scenes and Dorothy Mackaill manages to shine above the story. (First National)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Keeper of the Bees, The
Clever and original story well produced and excellently acted by Robert Frazer, and Clara Bow, who does a small but brilliant bit. (F. B. O.)—E. V. B.

King on Main Street, The
An A-1 comedy with the incomparable Adolphe Menjou, and Greta Nissen as the most gorgeous vamp that ever graced (or disgraced) the screen. Bessie Love and Edgar Norton excellent. Dont miss this. (Paramount)—E. V. B.

Lady Windermere' Fan
Oscar Wilde's scintillating comedy-drama of manners treated intelligently by Lubitsch. Well acted by Irene Rich and May McAvoy. (Warner Brothers)

Lightnin'
Becomes very shallow deprived of dialogue and the quaint human touches which Frank Bacon put over in the play. Not up to expectations. (Fox)

Lights of Old Broadway
A comedy-drama of the old days with Marion Davies shining as a sixteen-year-old girl and her sister. Not so good. (Metro-Goldwyn)—E. V. B.

Little Annie Rooney
The same old twelve-year-old Mary Pickford and not a year older. Laughter and tears. While not an elaborate or well-done production, it "gets" you. (United Artists)—E. V. B.

Lord Jim
Conrad's story done with good color and action. Holds the interest with its well-developed plot and characterization. Percy Marmont excellent in title rôle. (Paramount).

Lovers in Quarantine
Fairly clever comedy from a successful stage play, in which Bebe Daniels does the usual flapper part. Just fair. (Paramount)—E. V. B.

Lucky Devil, The
Richard Dix has a rollicking number here. A first-rate story, some pointed comedy and thrills make it capital entertainment. (Paramount)

Man on the Box, The
Reenforce your ribs so as not to split your sides and see Syd Chaplin in an uproarious slap-stick. (Warner)—E. V. B.

Masked Bride, The
Mae Murray returns to a moth-eaten type of story and her frenzied style of acting here. Nothing else to interest you. (Metro-Goldwyn)

Merry Widow, The
Mae Murray and John Gilbert 100 per cent. in a wild, passionate romance full of action and interest. Excellent. (Metro-Goldwyn)—E. V. B.

Midshipman, The
This should be popular, but it is poorly done and Novarro is sadly miscast and directed. (Metro-Goldwyn)—E. V. B.

Movies, The
You will like this. Lloyd Hamilton at his best. Langdon, Keaton and the others will have to watch this man. (Hamilton Productions)—E. V. B.

Never the Twain Shall Meet
The racial barrier theme again—done this time with convincing touches and plenty of atmosphere. Anita Stewart is splendid as the girl from the East. (Cosmopolitan)

New Brooms
An interesting comedy-drama with Neil Hamilton, Bessie Love and Phyllis Haver who are out-shone by Robert McWade. (Paramount)—E. V. B.

New Commandment, The
Title should be changed to "Red Hot Love" because nine-tenths of the picture is kissing scenes between Blanche Sweet and Ben Lyon. A very interesting drama of French life and the war. (First National)—E. V. B.

Old Clothes
Jackie Coogan shows that he is no longer a child and the whole picture is old-fashioned; nevertheless, it will probably interest you if "The Ragman" did. (Metro-Goldwyn)—E. V. B.

Only Thing, The
The same old story which Elinor Glyn writes—that of the mythical kingdom. Starts off with a bang and becomes topsy-turvy. Well acted by Eleanor Boardman. (Metro-Goldwyn)

Perfect Clown, The
Larry Semon is awfully funny in this one and you will get a good laugh out of it. (Chadwick)

Phantom of the Opera, The
Lon Chaney in a superb elaborate spectacle, full of imagination and thrilling moments. Almost equals "The Hunchback of Notre Dame." (Universal)—E. V. B.

Prince of Broadway, The
A prize-fight atmosphere with the real Jim Jeffries among the players. (Chadwick)

Road to Yesterday, The
A beautiful, romantic drama introducing Cecil de Mille, with Joseph Schildkraut and Vera Reynolds. Elaborate and splendid, but long-drawn-out. (Producers Distributing Corp.)—E. V. B.

Rose of the World
A thrilling, elaborate melodrama with Patsy Ruth Miller, Allan Forrest and Pauline Garon. It fails to hit the high spots. (Warner)—E. V. B.

Sally
Colleen Moore in farce comedy in which she proves herself of Pickford quality. (First National)—E. V. B.

(*Continued on page 98*)

25c Sample
Free
See Coupon

That 40 lbs. of Fat

How it changes—how it ages
Reduce it in this easy, pleasant way

This is to people who wish to be slender, as they once were. To be more attractive, more healthy, more fit. To accord with the ideas of beauty and style as they exist today.

It is to present you the modern, scientific way, the easy and pleasant way. The way by which countless people all about you are gaining the weight they wish. This in the belief that others will wish to gain the normal slenderness which millions have secured.

Correct the Cause

One may reduce by exercise and diet, if he or she has sufficient self-denial. The way is hard and often harmful. It must be constantly employed.

There is now a modern, scientific method. It deals with the internal cause of the trouble, which usually lies in a certain gland. It requires no abnormal exercise or diet. This method has been used by millions to accomplish what a normal figure means.

This method is embodied in Marmola Prescription Tablets. It is based on endless research and experience. It has been employed for 18 years, with results you see in every circle now.

Marmola is not secret. Our books state every ingredient, explain exactly how and why Marmola reduces fat. One simply takes four tablets daily until the right weight is reached.

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The results of Marmola are so dependable that we guarantee them. Your own druggist will sign the warrant. And he returns under that warrant every penny you pay if results do not meet expectations.

The reduction is not too rapid. It rarely exceeds one pound per day. But it is real and constant. The slow reduction permits the body to adjust itself to new conditions. Wrinkles are not created.

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Slender Figures

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Marmola has been used for 18 years. Users have told the results to others, and the use has spread. Now people who know are using over 100,000 boxes per month.

You can see the results in every circle now. Excess fat is not one-tenth so common as it was. Men and women by the millions are controlling over-weight.

Investigate this method. Let us tell you how and why it acts. An over-fat condition may be easily corrected, and you should know the way. The coupon will bring you full information. Send it now.

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Prescription Tablets
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Supplied by all druggists at $1 per box. Send this coupon for a 25c sample free, our latest books and our guarantee. Clip it now.

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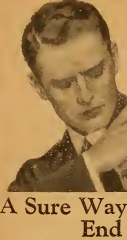
Send No Money

253



A Sure Way To End Dandruff

There is one sure way that never fails to remove dandruff completely, and that is to dissolve it. Then you destroy it entirely. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly and your hair will be lustrous, glossy, silky and soft, and look and feel a hundred times better.

You can get Liquid Arvon at any drug store, and a four ounce bottle is all you will need. This simple remedy has never been known to fail.

LIQUID ARVON

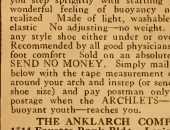
Buoyant Foot Comfort for Every One Who Walks and Stands

Now you can bid goodbye forever to tired, aching feet. You can walk miles or stand for hours at a time without being bothered with foot troubles. The secret is all in a simple but scientific little appliance called the ARCHLET, that distributes the weight of your body over your arch and takes away the stretching strain between your heel and toes

SPONGE RUBBER ARCH PAD BRINGS AMAZING BUOYANCY

It is the soft, resilient, sponge rubber arch pad in the fabric pocket of the ARCHLET that makes you step sprightly with startling poise and a wonderful feeling of buoyancy never before realized. Made of light, washable fabric and elastic. No adjusting—no weight. Worn with any style shoe either under or over the hose. Recommended by all good physicians for genuine foot comfort. Sold on an absolute guarantee, SEND NO MONEY. Simply mail the coupon below with the tape measurement of your foot around your arch and instep (or send your exact shoe size) and pay postman only $1.85 plus postage when the ARCHLETS—the box of buoyant youth—reaches you.

THE ANKLARCH COMPANY
1514 Fayette Bank Bldg., Lexington, Ky.



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Make me a pair of Archlets. I wear shoe size
..... Ladies' ..... Men's.
My foot measures.. . . .
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"Oy, Oy, keed, do thet Charlesburg!" Polly Moran does her stuff while Cecil Holland shows her a new step. Miss Moran and Mr. Holland enter their names for the Grand Charleston Contest of the Screen

I Dont Want to Live in the Past

(*Continued from page 37*)

long a time ago counted in months, but ever so long when counted in heart-beats.

Now, you see, she lives with a small daughter and looks on life thru that small daughter's eyes.

"How much more intriguing it is to peep thru a hole in the wall than over the top!" laughed Dorothy. "Looking into the future is fascinating, when you do it with a child. I dont want to live in the past any more!"

The little tables of Montmartre wore patriotic colors that day; little cards announced Armistice Night gaieties; bands passing to take their places in the holiday parade made bursts of music now and then —sometimes "Over There," sometimes "Tipperary" or "The Long, Long Trail."

Across the boulevard a man without a leg had donned an overseas cap. We'd all forgotten he had lost the leg in France. Looking at him, we could recall vividly the days when casualty lists were the first items we turned to in the paper, and Zeppelins were all that was talked of on moonlit nights. . . .

"THERE—that's it!" cried Dorothy. "It doesn't do any good to dwell on unhappy things unless you can do something about them. We dont want to think of what the boys went thru—and they dont want to think of it—except just to keep them from doing it again. We want to make *this* time that is here now the best that ever was. . . . And that's the way it is with me!"

When Dorothy was still the "Keed Nazimova" on Broadway, she was cast as *Modesty* in "Everywoman."

Modesty is a title that well befits her now. Meeting her on Hollywood Boulevard, with her little close hat and her smart but quietly tasteful suit, you would not connect her with the popular idea of a movie star. She wears little or no make-up, and her blue-gray eyes are frank as a child's.

The man who played *King Love* in "Everywoman" was Allan Holubar. . . .

King Love sought out *Modesty* as naturally as a bee seeks a rose, and presently the Great White Way became their lovers' lane, as it has done to how many others! Before long, a slim gold band appeared on Dorothy's wedding finger. . . .

They left the stage and went into pictures so that they might be always together. Together they did what they fondly spoke of as their "best work."

DOROTHY loved doing different things then, just as she loves it now, and she has to her credit such varied characters as "Hurricane's Gal," the newspaper girl in "Bondage," the child in "Talk of the Town" and the Russian in "The Right to Happiness." It was all such fun!

At length, *King Love* was summoned to another court. The "low green door whose curtain never outward swings" closed after him, and *Modesty* was left behind.

Sorrow belongs to no one but the sorrowing. Dorothy took her grief away. . . .

AND now she has come back again.

"I'm going to live in the future" she said, as a detachment of marines went by to the lilting air of "k-k-k-katy. Beautiful Katy!" "I'd like to have every picture I make be like living a new life, so I hope they will all be different and that I shall live as many as possible.

"I think it would be fun to do a comedy

—a very light one—and then a sea picture, say, something of Conrad's, perhaps; and then I'd like to do a costume drama. But if I do that, I hope the costumes wont overshadow the drama, as they sometimes do. Perhaps that is because the players cant imagine the yardage and so cant keep their minds on their parts!

"If Shakespeare comes to the screen again—and I dont see why he shouldn't—I'd choose *Portia, Rosalind* and *Juliet*—*Portia* for her brains, *Rosalind* for her boyishness, and *Juliet* for her love.

"Since I came back to the screen, I've done three characters in 'Without Mercy' —a girl of eighteen, a woman of thirty-six, and an old woman. I enjoyed working them out. Then came 'Janie of the Bar-X Ranch,' a girl of the great outdoors.

"All my life I've thought I should like to follow unknown trails and have adventures in the wilderness. But I've never done anything toward it, never even gone camping in wild places, or slept on the ground or been lost in the mountains. So this picture fills a long-felt want to me!

"PART of the fun I get out of pictures now is from my little girl. I never have her on the set or at the studio, but she sees the final picture with me and I get a great deal from the things she says. In fact, I have her point of view with me so constantly that I believe I'm younger than I've ever been in my life. I was so intent on a career when I was in my teens!

"I am being continually amazed at the way Gwendolyn and her little schoolmates analyze pictures. They know more than I did when I was their age. I see how important it is to cater to youth and to realize the importance of happiness and the bright side of everything. That's what I hope my pictures will do."

The one-time "Keed Nazimova" looked out of the window to where the man in the overseas cap was waving a flag. She smiled, and as if that were a signal, the sun, which had been flirting with a cloud most of the morning, came bravely out and glinted on the railing outside Dorothy's window, on the tiny gilt ball at the tip of the soldier's flagstick, and on the instruments of the band that came marching along.

They were playing:

"Pack up your troubles in your old kit bag
And smile, SMILE, SMILE!"

THE MEN SPEAK

In this issue of MOTION PICTURE MAGAZINE, the girls have had their say on rejuvenation. In our April magazine, the men will tell us what they think about Fannie Ward's philosophy of eternal youth.

We wont tell you in advance how the voting went. But you'll be surprised when you learn how men feel about the ladies who are everlastingly young.

Dont miss this feature in the April MOTION PICTURE MAGAZINE.

© THE R. L. W. CO.

Adds Gloss and Lustre, Makes Your Hair Easy to Manage

IF you want to make your hair easy to manage and add to its natural gloss and lustre, this is very easy to do.

Just put a few drops of Glostora on the bristles of your hair brush, and brush it through your hair when you dress it. You will be surprised at the result. It will give your hair an unusually rich, silky gloss and lustre—instantly.

A large bottle of Glostora costs but a trifle at any drug store or toilet goods counter.

Glostora simply makes your hair more beautiful by enhancing its natural wave and color. It keeps the wave and curl in, and leaves your hair so soft and pliable, and so easy to manage, that it will stay any style you arrange it, even after shampooing—whether long or bobbed.

A few drops of Glostora impart that bright, brilliant, silky sheen, so much admired, and your hair will fairly sparkle and glow with natural gloss and lustre.

A large bottle of Glostora costs but a trifle at any drug store or toilet goods counter. Try it! You will be delighted to see how much more beautiful your hair will look, and how easy it will be to manage.

A generous sample FREE upon request.

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Please send me FREE, a sample of GLOSTORA, all charges paid.

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No More Wrinkles

You too can have a firm complexion, smooth as satin

PARISIAN FLESH FOOD
Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesome complexion. Amazing results in short time. Removes wrinkles, crowsfeet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face and neck.

Remarkable Bust Developer
Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Write today for FREE trial sample and Beauty Secrets. Enclose 10c. (stamps) to cover cost of mailing

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243 Parisian Bldg., Cleveland, Ohio.

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Lovable—captivating—irresistible is the girl who has that rare beauty—winsome dimples. Positively dimples can be made with the DOLLY DIMPLER, a simple, harmless device invented by a woman. Now used by thousands of girls and women everywhere. Dimples will bring a new charm to you, too.

Send $1.00 for complete Dolly Dimpler outfit mailed sealed in plain wrapper. (C.O.D. $1.25.)

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What Is His Deadly Attraction?

The Motion Picture Classic

has taken first place among screen publications for six distinct reasons:

1—It is fearless and honest.
2—It tells the news *first*.
3—It is authoritative.
4—It is the film magazine de luxe.
5—It is brilliantly edited.
6—It has the greatest screen writers.

He knows all about motion pictures because he reads THE MOTION PICTURE CLASSIC

Glance over the list of people steadily contributing to THE MOTION PICTURE CLASSIC: Eugene V. Brewster, editor-in-chief of the Brewster Publications and the first screen magazine editor, Frederick James Smith, Agnes Smith, Robert E. Sherwood, Harry Carr, Dorothy Donnell, Alice Tildesley, Tamar Lane, Harriette Underhill, Don Ryan, H. W. Hanemann, Hal K. Wells and a dozen others. The biggest writers of screendom contribute regularly to THE CLASSIC—most of them *exclusively*.

* * * * * *

THREE NOTABLE FEATURES IN THE MARCH CLASSIC

The Untold Tales of Hollywood

Six startling stories of sensational events behind the camera *never before printed!*

What Counts at the Box Office

Tamar Lane discusses the relative value of the star, the cast, the story, the director and the title.

What the Well Dressed Man Will Laugh at in 1926

A hilarious chat with Al Christy on the subject of humor.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

A Guide to Current Pictures

(*Continued from page* 95)

Sally, Irene and Mary
The favorite story of the stage, built around the temptations placed in the path of three chorus girls. Contains some good moments and atmosphere. And Sally O'Neil gives great promise. (Metro-Goldwyn)

Sally of the Sawdust
Griffith puts over a most compelling story which is saturated with humor and sentiment. W. C. Fields scores a hit in comedy rôle. See it. (United Artists)

Satan in Sables
Lowell Sherman is not for the screen but he is excellent in this drama and so are Pauline Garon and John Harron. Above the average. (Warner Brothers)—E. V. B.

Seven Keys to Baldpate
Douglas MacLean's latest. Not so good as "Introduce Me," but it will surely amuse you and it is well done. (Paramount)—E. V. B.

Seven Sinners
An interesting crook melodrama treated with a dash of paprika. Keeps at a good pace tho the crooks find redemption too suddenly. Well acted by Marie Prevost and a competent cast. (Warner Brothers)

Shore Leave
A charming sea story excellently done with Richard Barthelmess as a midshipman, adequately supported by Dorothy Mackaill. (First National)—E. V. B.

Siege
Virginia Valli and Eugene O'Brien are featured in this excellent drama, but the real star is Mary Alden. (Universal-Jewel)—E. V. B.

Siegfried
A stupendous German production with unknown artists, from the same theme as the Wagnerian opera. (UFA)—E. V. B.

So This Is Marriage
The triangle executed with a sense of humor by Conrad Nagel and Eleanor Boardman. (Metro-Goldwyn)

Some Pun'kins
Of course, you like Charles Ray and, therefore, you will like this, altho it is the same old stuff. (Chadwick)—E. V. B.

Splendid Crime, The
William de Mille has written a fairly interesting crook story of the poor girl who meets the rich young man and reforms when love creeps into her heart. Bebe Daniels does well. (Paramount)

Splendid Road, The
Anna Q. Nilsson is a charming young prospector who makes this gold-rush story a pleasant thing. (First National)

Stage Struck
Far below what you expect from Gloria Swanson. A glorified slap-stick comedy done to the tune of romance. Carries a sprinkling of laughs but is tiresome and overdone. (Paramount)

Stella Dallas
Probably the greatest emotional drama ever produced. Wonderful cast, with Belle Bennett reaching the greatest heights in screen history. Even if you are a hardened sinner, prepare to weep when you see this, and you will want to see it more than once. (First National)—E. V. B.

Thank You
Excellent small-town drama with Alec B. Francis at his best. You will like this. (Fox)—E. V. B.

Time, the Comedian
A well-worked-out story of a mother's sacrifice tho hindered by the symbolic figure of Time. Lew Cody and Mae Busch contribute excellent performances. (Metro-Goldwyn)

Tower of Lies, The
Highly spoken of everywhere, but it is only one of the near-greats, with Lon Chaney in an impossible rôle and Norma Shearer not at her best. (Metro-Goldwyn)—E. V. B.

Unchastened Woman, The
Notable as the picture which brings back Theda Bara, but it proves to be a mighty poor vehicle. (Chadwick)

Unholy Three, The
One of the greatest dramas of the year, with Lon Chaney greater than ever. (Metro-Goldwyn—E. V. B.

Vanishing American, The
A beautiful super-production with Richard Dix at his best. Long drawn-out but otherwise great. (Paramount)—E. V. B.

Wanderer, The
From an artistic standpoint perhaps the greatest dramatic spectacle ever produced. Very beautiful and elaborate, even if not gripping. (Paramount)—E. V. B.

We Moderns
Colleen Moore in a flapper rôle which is amusing enough, but the story is absurd. (First National)

What Fools Men
Lewis Stone, Shirley Mason and Barbara Bedford fail to make this drama worthwhile. First National)—E. V. B.

Wife Who Wasn't Wanted, The
A domestic drama containing too many stock situations to ring true. Has suspense and some thrills. Irene Rich is the star. (Warner Brothers

Sightseeing Among Hollywood's Ruins

(*Continued from page 89*)

"And then, ver' suddenly, when the flames have almos' reached the top, the wind comes and psst! it blows them back again over the burned grass and out they go!"

THE substantial cathedral took Noah Berry's mind back to the very early days when whatever cost least was considered best—to the time when a carpenter built a set one day, very cheaply.

"There was a storm that night, and next day, when they brought us out to play on the set, the blame thing was up in a tree!"

It was Adolphe Menjou who located the "Sheik" set.

"Valentino and I used to play all our scenes in French because it was so much easier for us to get the feeling of them.

"In that picture I played my first part that wasn't a heavy. I recall that I had to lift Agnes Ayres from the floor beside Rudy's bed and carry her into the next room. She is no small weight, and I have never posed as a Sandow. I'm slight and I sweated blood over it, especially as the director insisted on shooting the scene several times. And then they cut it out of the picture!

"But that's not the worst thing that happened to me on the ranch. 'The Faith Healer' was the first picture I played in after I came back from the war, dead broke. How I needed that seventy-five a week!

"I read the script, saw that I must have an overcoat, but had no money to buy one. I was half-sick, discouraged and really very bad in the part. I felt sure that I'd never have another, and I was desperate about getting the right clothes. Finally, I pawned my ring and my wife's ring for $150, bought the overcoat and wore it. The scene ran about four feet, so that it wouldn't have mattered if I'd had no overcoat at all!"

THE battered remains of a shelled cottage reminded him of another story.

"I forget the name of the picture, and very likely this isn't the actual scene, but it is possibly the one. I dont know, because I didn't stay to see how it looked afterward.

"There was to be an explosion in a house in which I was lying dead. Powder was to be placed in a tin container of gasoline which was to be set off. Somehow or other, too much powder was put in, the explosion was a real explosion and the dead Adolphe got right up off the floor and departed. The leading lady walked off the set, too, and probably she's still walking, for I know she never came back!"

In the plaza where "Flower of the Night" was screened, the gallows makes a hideous shadow. Pola moved away from it with a little shudder.

"We made night shots here," she said. "I wore all my own jewels and the studio sent a guard with me, armed. Oh, but one man against hundreds, if anyone had known! They look at me, those mob, and they see me all glittering and shining, and they say: 'It is paste, but mos' remarkable!' and the armed guard stands beside me, and no one knows!"

THRU the hills runs a little river that has played many parts—the Ganges, the Thames, the Colorado, an unknown stream in Alaska, a tributary to the Amazon.

(*Continued on page 102*)

Here is a Modern Miracle

She Looked 50— Now She Looks 20 But She is Really 40

And she doubted Facial Film until she tried it!

The woman pictured here is forty years of age. When she began Facial Film treatments she looked like the picture on the left—fifty and over. After using Facial Film a few weeks she had become the youthful looking woman on the right!

Youth at Any Age—Youth Forever!

Youth in your heart—age on your face—what a tragedy! Yet, thousands of women are experiencing just that. They love life—have a deep capacity for enjoyment—the same eager zest in living that they had at twenty—but their faces are old—lined with wrinkles and disfigured with sagging muscles. Automatically, they are barred from the gay, good times they crave. The tell-tale lines of age classifies them with the grandmothers who are so totally out of fashion—and so pitifully unnecessary, for Science now says you can have youth at any age—youth forever!

Look at the Woman in the Picture.

She was as young in mind and body as a girl of twenty—but her face was the face of an old woman! Why couldn't her face match her body—her mind? Why couldn't she LOOK as she FELT? Desperately, she tried every beauty preparation of which she heard. Some helped temporarily. Many improved the complexion. But always the facial muscles drooped. Always the lines crept back. Always the wrinkles reappeared—sometimes in a few hours—at most, in a couple of days. A look of settled misery added to her unattractiveness. LIFE FOR HER WAS OVER AT FORTY. THEN CAME FACIAL FILM—the most amazing scientific discovery of the age! Doubting, yet hoping, she tried Facial Film as she had tried all the rest. But with what different results. JOY! BEAUTY! YOUTH!

What Is Facial Film?

The French are a vital race—they love life and youth and joy more perhaps than any other race on the globe. And because of that the Quest of Youth is the Quest of France. No nation has spent more energy, brains and money in scientific research on behalf of youth and beauty than France. As a result more marvelous beauty aids have come out of France than any other country in the world. But they all fell short of inducing perpetual youth until a French beauty expert tried Neoplasma—a pound of which costs $2,500! Out of this idea, Facial Film was born—a liquid film, crystal clear and pure.

What Facial Film Does.

A few drops of Facial Film will cover the entire face. As it dries the film forms an airtight mask and the Neoplasma starts its gentle action. In twenty minutes the film is removed—and you gaze with awe upon the miracle that has taken place. The muscles have been toned and lifted into place—much as if plastic surgery had been employed. The wrinkles have been smoothed away. The lines and sacs beneath the eyes have disappeared. The skin has been revitalized—has taken on a velvet-like texture, a rose-leaf appearance that belongs to youth itself! You would never believe the marvelous things that Facial Film will do unless you see them with your own eyes.

Send Only 25c for a Demonstration Tube of Facial Film.

You may be young—you may be old. But in any case, Facial Film will benefit you. Girls whose skin was as fair and clear as youth could make it have become far prettier through this new aid to youth and beauty. Women so old that the skin was parched and deeply wrinkled have experienced astonishing results. But a good average case is the woman pictured here. In one treatment she knew she had at last found a preparation to make her young. And in a week her joy knew no bounds. No one today would dream that she is forty!

We want you to prove to yourself that Facial Film is what we claim for it. And the only way you can do that is to try it yourself. We have prepared a limited number of demonstration tubes which we will be glad to send on request as long as they last. Each tube contains two Facial Film treatments—enough to prove to you that you need never again let your face betray your age. That is your secret. You can be as young as you feel! Send for a demonstration tube today—mail the coupon with 25c—prove to yourself that the Fountain of Youth is no longer a myth—but a reality! Mail the coupon today.

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I am enclosing 25c for which please send me a Demonstration Tube of Facial Film (Neoplasma).

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"Three Faces East"

A Rupert Julian Production
With Jetta Goudal, Robert Ames, Henry Walthall and Clive Brook
Adapted by C. Gardner Sullivan and Monte Katterjohn from the play by Anthony Paul Kelly

An intensely gripping melodramatic photoplay of the Secret Service, with a background of war and a highly romantic story of love and a noble woman's sacrifice for her country's sake.

The outstanding dramatic success of New York's last theatrical season. Now being produced as a great photoplay with an imposing cast. You will find roman...—mystery—thrills in

"Silence"

A Rupert Julian Production
Presented by Cecil B. DeMille

Adapted by Beulah Marie Dix from the Broadway hit by Max Marcin, with H. B. Warner.

Rod LaRocque *in* "Braveheart"

An Alan Hale Production. Presented by Cecil B. DeMille. With Lillian Rich, Robert Edeson, Tyrone Power and Jean Acker. Adapted by Mary O'Hara from the play "*Strongheart*" by Wm. C. Demille.

A graphic picture of the conflict between Indian and white man, a strong story, teeming with elemental emotion—ambition, rivalry, passion and heroism of the noblest sort. RODLAROCQUE in his greatest role. Don't miss it!

If you haven't seen it yet, ask your theatre man for that tremendous spectacle:

CECIL B. DeMILLE'S *Production*
"THE ROAD TO YESTERDAY"

Adapted by Jeannie Macpherson and Beulah Marie Dix

From the play by Beulah Marie Dix & E. G. Sutherland, with Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye.

Coming—CECIL B. DeMILLE'S Production
"THE VOLGA BOATMAN"

Adapted by Leonore Coffee from the story by Konrad Bercovici. With William Boyd, Elinor Fair, Victor Varconi, Julia Faye, Theo. Kosloff and Robert Edeson
Personally directed by Cecil B. DeMille

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Al Christie—
Comedy King—

Chuckles over the treats in store for you

"Seven Days"

Adapted by Frank Roland Conklin—from the farce by Mary Roberts Rinehart and Avery Hopwood. Directed by Scott Sidney with Lillian Rich, Creighton Hale, Lilyan Tashman, and a great cast.

A spirited comedy centered about a small-pox quarantine in high society. Hilarious!

"Madam Behave"

—adapted by F. McGrew Willis from the French Farce by Jean Arlette. Directed by Scott Sidney. With Ann Pennington, Broadway favorite, and Julian Eltinge, famous woman impersonator.

Fast and furious fun with Julian Eltinge in the dual role of hero and "lady of mystery" and dainty Ann Pennington at her best.

Ask your theatre man when the next Al Christie Laugh Special will be shown.

HERE are comedies made by a real Laugh Genius—Al Christie.

When he produced "Charley's Aunt", he started gales of merriment that haven't stopped yet.

Al Christie's Feature Comedies are the highest type of movie entertainment that ever warmed the hearts of fun-loving audiences. You can't afford to miss a single one!

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Another comedy triumph worthy of Al Christie's standard. Watch for future announcement

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The March Movie Monthly

The Punchiest Magazine of Motion Pictures!

MOVIE MONTHLY continues to leap onward—to the front of screen publications. It sings the song of youth—it glorifies the big outdoors and the spirit of adventure. It is keenly alive, aggressive, smart and breezy. Its pages are bright and pithy—alert with real ideas. The March issue will carry a punchy line of pictures, plenty of virile fiction—and a fine assortment of personality stories about the film people who are forging ahead to the goal of high popular appeal.

It's Tough to be a Western Villain!

ONE of the interesting features of the March issue will be an absorbing article on the villains who play in the Westerns. It will tell you the hardships these men endure—the heroic work they accomplish to bring action and suspense in the pictures. They merit much reward, but the heroes win the plaudits. *When you read this article you will understand that the villains are only human, after all.*

Special Roy Stewart Section

YOU have liked the special Tom Mix, Buck Jones, Harry Carey and other sections *Movie Monthly* is presenting. The March issue will devote its special section to Roy Stewart. You will want to give him a place in your scrap book.

Personality Stories

THE March issue will also feature human interest stories of Madge Bellamy, Tom Tyler and Sally Rand. There will be another featuring Chuck Reisner, the pugilist who became a director.

Also—

THE Heroes of the Border series continues. The big serial, "The Star That Came to Earth," reaches new heights of interest. The novelized photoplays will absorb your attention. And there will be striking pictures of bathing girls galore.

Order Your March Issue of

MOVIE MONTHLY

Now!

Sightseeing Among Hollywood's Ruins

(*Continued from page 99*)

On its banks now is the set used for "Volcano," a replica of old Martinique. Farther down stream is an African village of huts, with the thatch gone from most of them and the frames standing gaunt and gray.

It was Noah Beery who remembered when that village had buzzed with life while Mary Miles Minter made "Drums of Fate." The negroes used in the picture had worn chiefly smiles and a few beads, and the cold of the days had been a disgrace to sunny California.

"The cameramen went on the set in overcoats, and every time the poor savages were away from the black box for a minute you'd find them huddled over bonfires!"

THE newest set on the ranch is the Mexican courtyard and patio erected for "The Enchanted Hill," and this set has the pleasantest of memories for Messrs. Beery and Holt. Here in the flagged patio, under the adobe wall, Tito Schipa, celebrated opera star, was the honor guest at a venison barbecue given by the best-known villain on the screen.

To tour the ranch is to take a course in architecture, for everything is there, from cabin to castle, of all periods and countries.

Here also is the history of arms, for every method of warfare has been waged on its thousand acres.

The cliff-dweller set, built for the prolog of "The Vanishing American," serves as a mute reminder of a day when boulders and dead bodies were used to supplement the war sticks. Indian arrows have flown thru the air many and many a time—Civil War cannon and Revolutionary day powder and shot, muskets of the Mexican War period and rifles of a later date have echoed over the hills.

How many chases, how many flights, have taken place along the winding roads, over the plains and slopes and among the woods of the Lasky Ranch!

YEARS ago, when the ranch was rather new, they built a New England steeple on a grave New England church. It was a good steeple and they were proud of it.

"It cost so much that we had to get our money's worth," said Mary O'Connor, now editor of the story department. "Fred Stone climbed it when he played steeplejack. Wedding parties and funerals went out from the church below it. We'd turn it a little, or paint it a different color, or shoot it from another angle, or against a different background, and it was our pride and joy.

"And then along came a young actor named Douglas Fairbanks to do a picture in which there was a Kansas cyclone. . . . And that was the end of our steeple. He blew it down!"

ONE of the landmarks of the ranch is the "Old Homestead." It stands, a gray house with a green roof, beside the old red barn, near the ragged country road where the action of the play took place—a bit of Maine itself.

Theodore Roberts, dean of old actors, smiled over the picture as he sat in his wheel-chair. . . .

"They built that set in four days. The dressers of the set went out at four o'clock on the last morning, I remember, and had it ready for us to begin shooting at nine. Practical, too—everything was practical, down to the last article in the store, the

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

manure pile in the barnyard, and the clothes-line and hen-house and chickens in the run. They had aged the barn and the house, too, and the post-office had letters in it. . . .

"Dear, dear—why there was a road running between the house and barn then. I drove my oxen in, I remember. They've got a fence around both now, haven't they?

"Ah, we had a storm in that picture! They made it with the fans from airplanes and the wind was so terrible a man could hardly walk in the face of it."

THERE are amusing tales of "The Old Homestead," chief among them being the one of the cow that ran away after she had been duly registered in important scenes. The cowboys of the ranch took their lariats and their best horses and scoured the place in vain.

Now, there was a small girl, aged about six, whose father was doing something or other in the picture, who calmly mounted a pony, rode him bareback up into the hills, lassoed Mrs. Cow, and came riding back again!

All big "Westerns" are filmed on the actual locations now, and Colorado, Arizona, Wyoming and New Mexico are getting to be more like home to the he-men of the screen than the Lasky Ranch. But foreign sets and those of other days are still to be seen there.

On a thousand acres in the Hollywood hills, the shadows of the screen are walking. There is the music of Wally's saxophone, drifting, and there are the wistful younger selves of stars dreaming . . . dreaming. . . .

THE END

A Suggestion from a Director

The following letter from Edwin Carewe is a reply to Eugene V. Brewster's Editorial in the January issue of MOTION PICTURE MAGAZINE. The letter follows:

My dear Mr. Brewster:

I have just read your editorial, "Why Good Dramas are Scarce," in the January issue of MOTION PICTURE MAGAZINE, and I am writing you personally to indorse the view you have expressed.

I know we all realize how necessary this great public is to our success, and I think it is fine that you have elected to communicate with the public thru the medium of your publications, telling them that they can aid the production of *good pictures* not only with the dollars and cents they leave at the box-office, but by trying to understand that sometimes really good pictures are not accepted as such by them because of their lack of understanding of the facts that you have expressed in your editorial.

I heartily indorse your suggestion that every exhibitor should schedule the running of his program at the entrance to his theater, as this will enable his patrons to choose their hour of entrance. I would like to suggest that an electrically lighted sign board be used, as was at one time employed by vaudeville theaters. The managers of vaudeville theaters placed electrically lighted programs at the entrance to their theaters, enabling patrons who did not care to see a juggling act, which was scheduled to appear at 8.22, to enter the theater at 8.46, when the song and dance team of "Murphy and Cohen" would appear. And so it would prove beneficial to the picture theater, as its patrons would not be compelled to sit thru an entire program when coming to see the feature picture.

Yours sincerely,
EDWIN CAREWE.

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Please send me without obligation details of your offer to keep me in Razor Blades for Life. Also full description of *free* razor and stropper.

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Pity the Little Sister

(*Continued from page 39*)

Whatever it was that Dickens and Cruikshank had—that is what Dorothy Gish could give to the screen. And probably never will.

She ought to interpret the kind of stories that the Russian, Dostoyefsky, wrote.

Dramas of pity and sorrow and laughter. Life with the cover torn off.

ALL this is true of Constance Talmadge—in a lesser degree. Constance has vivid and brilliant qualities that even Norma with all her genius hasn't.

Norma is a sound, sure artiste; but she has never given anything to the screen with the unforgettable qualities of the Mountain Girl in "Intolerance." It was crude and immature and somewhat amateurish. But it was believable and unforgettable. It had quality and distinction.

Constance is overawed by Norma's great talent—just as Dorothy Gish is by Lillian's.

Further than that, Constance absolutely refuses to take herself seriously. Once I heard her shriek with laughter—derisive laughter—when a director tried to get her to do a certain scene of high emotion.

"What are you trying to do? Make a sucker of me? Doing one of Norma's scenes?" And her eyes danced with laughter. She really believed he was trying to make fun of her.

ODDLY enough, the mark of genius in both Dorothy and Constance is their happy-go-lucky attitude toward their work. They have the same easy elasticity that distinguishes great athletes. It is so easy for them to do that they cant believe they are good.

As to Lottie Pickford. . . . I dont know whether she ever could have been a real actress or not. Lottie doesn't know; for she never tried. Nobody knows.

Marie Prevost's little sister, Peggy, simply threw up her hands and quit at the post—as they say of race-horses. She knew human perfection and the ultimate heights of genius when she saw them. So she fled screaming from the dazzling light—and became a dancer.

When Shirley Mason knocked the film world for a goal in a big emotional rôle last winter, no one was so staggered with astonishment as Shirley herself. She thought that all the real acting ability of the family began and ended with her sister, Viola Dana.

I DONT want to give the impression that these girls are deliberately held back by their big sisters.

Quite the contrary.

Nobody believes in Dorothy Gish as does Lillian. Same with Norma.

But they cant make little sister see it.

They try to shove them forward, telling them these things I have said; but little sister hangs back with her finger in her mouth, twisting the corner of her pinafore, and giggles and says: "Aw, no; I couldn't."

The worst of it is that the world is mostly on the other side. It is inclined to agree with the bashfulness of Little Sister. It seems too complicated to adore more than one member of the family at the same time.

The best thing to do, if you have a big sister possessed of genius, is to hate her. Walk out on her pictures at the previews; vamp her best cameraman; steal her director; and elope with her press-agent.

The Prize-Winning Solution of "The Affair at Dream City"

(*Continued from page 93*)

against him for keeping Congo, who was described as dangerous and vicious. The representatives of the law took the wild man away and placed him in a suitable institution. Before he was removed Kruger had a private interview with him. Congo wept as Kurt protested that he would come to see him often and would never forget him.

"You pulled me out of an awful scrape, old fellow," he said softly, patting the shaggy shoulder. "He deserved to die if anyone ever did, and if you hadn't killed him I shouldn't be back here on my old job now. I'll stick to you and be your friend as long as we both live."

And he is keeping his word. But with his usual facility in keeping a close mouth, he never let anyone know how he had visited Congo the day before the tragedy and deliberately used his power over him in working on his savage and primitive instincts to arouse a revengeful hate in the wild man's breast against the man who was coming to take away from him his only friend and send that friend where Congo could never see him again; nor that when he returned that fatal night he fully expected to find the job completed. If it were not already done, the excuse of his personal property in the office and his legal tenure of the premises until midnight would be sufficient to effect his entrance. Once in, he meant to try the effect of his hypnotic eyes again on Gill, whom he rightly judged to be weakened by self-indulgence and dissipation. Anything might happen to a desperately determined man in the course of an hour. But above all he hoped to find that Congo had been before him.

With the mystery of the Countess Casetti's pearls cleared up, and the Gill murder apparently explained, the curiosity of the public died down and the activities of the police ceased. And Kurt Kruger, keeping his secret part in the affair to himself, still reigns at Dream City.

Our Review of "Ben-Hur"

Turn back to Page 8 for the last-minute review of "Ben-Hur." In order to give you the earliest opportunity of learning all about this great new spectacle, we were obliged to run our criticism of "Ben-Hur" separate from the other reviews of the month. This is in line with the new policy of MOTION PICTURE MAGAZINE to give you the reviews of the new pictures in the earliest possible issue.

Would You Want to Be 17 at 70?

(*Continued from page 22*)

By MYRTLE STEDMAN:

IF seventy can look seventeen without appearing ridiculous, let woman be a perennial flapper. But it isn't in the scheme of things. I know there are outstanding examples of old age looking like burgeoning youth, but they are very, very rare and a close scrutiny betrays the true age.

The secret of youthful maturity is within us. Keep your mind young, not with the banality of second childhood, but with a broad understanding of life, and you will have eternal youth.

By MARY BRIAN:

I DONT worry about getting old in looks, but I do sometimes think about getting "mentally old' and not being able to enjoy things.

Money can help to keep one's appearance youthful—money and time—but nothing but a person's own self can keep one's mind young.

When I see older people sitting around looking frightfully bored at something that is amusing me, I have a horrible feeling. "Will I be like that some day? Oh, what can I do to stop it?"

If they invent a way to get minds lifted when they sag, I'll have mine done, but I cant get excited about beauty helps. Not yet anyway.

By LOUISE FAZENDA:

THE right idea, I think, is to keep pace with youth from day to day and never let that old-age feeling get you.

I like to swim and ride and hike and I keep fit. There's no reason why I shouldn't always do so.

So many old women say, with a quaver in their voices: "At my age, I must be careful!" I hope I'll never get to the careful age!

I dont mean that I admire the giddy, sheep-dressed-up-lamb-fashion type of woman, either. I hope to stay alert, interested and active forever.

I imagine that by the time I'm seventy, science will have discovered all sorts of miraculous ways of keeping us young, and it will be considered as deplorable to let yourself look old and worn as it is now to permit your house to go to rack and ruin.

By LILLIAN RICH:

IF seventy could fool the world into believing her seventeen, I'd approve, but it cant be done. A professional may hoodwink the public with make-up, lights and retouching of pictures, but she cant hoodwink her intimate friends.

Why should a woman wear herself out with plays, transformers, paint and masseuses for all the best years of her life? It seems unreasonable to me. Whether or not I'll change my mind when gray begins to streak my hair and crows' feet nest my eyes—I dont know!

By COLLEEN MOORE:

MY husband tells me I'm still a child. I know I enjoy my dolls' house and I love to play games. One of the best ways I can think of for staying young is not to worry. I let other people do that. I cant imagine myself old, somehow, and it's hard to know what I'd do, but I think I'd just keep young in my heart and enjoy life all I could, and let the years take care of themselves.

From One Sentence To Millions

ON MARCH 10, 1876, a single sentence was heard over the telephone. Now, after half a century, 50,000,000 conversations are heard each day.

"Mr. Watson, come here; I want you," spoken by Alexander Graham Bell, the inventor, was the first sentence.

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Since that first call untold millions of sentences have been heard over the telephone. Men have traveled vast distances in answer to its calls. The wheels of great industrial enterprises have turned at its commands. Everything that man can say to man has been carried to a distance over its wires and the thoughts and actions of nations have been influenced through its use.

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Shades for every complexion day or evening wear, in dainty gold-finish metal case, 50c.

For permanent rosiness, use Pert Rouge in cream form as a base for the compact. In shades to blend with the compact, 75c. Pert indelible Lipstick to match, 75c.

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The girl who prides herself on her attractiveness calls Bathasweet her favorite luxury, not only because it entrances her senses, but because it adds so greatly to her loveliness thruout the day.

Just a sprinkle of it in her tub, and she bathes in water as fragrent as a flower garden, and so soft it cleanses the pores as no ordinary water can, leaving her skin delightfully comfortable, radiantly healthy and smooth as velvet to the touch. Then for the rest of the day an almost scentless perfume clings about her, keeping her always sweet and fresh and lovable. Yet Bathasweet is inexpensive. 25c, 50c, $1.00 and $1.50 at drug and department stores.

FREE—*A can sent you free if you write us*

C. S. Welch Co., Dept. MR, 1907 Park Ave., N. Y.

The Man Who Wouldn't Be a Second-Rater

(*Continued from page 33*)

brown eyes harbored a blinding light. "Listen."

Arms clutched close to his sides, body tense, head raised, he recited a cruel, brilliant poem excoriating life with all its bitter futilities. It made us shudder.

"Years ago, when I was on the stage," he winced, as tho the words cut him, "I discovered that poem. I was broke and without a job. I didn't know where my next meal was coming from. I looked down from my hotel window into the street far below. It would be so simple to jump and get everything over with. But I didn't. Several days later, something broke.

"That's the way I feel now. Have you ever been in love?" We mumbled incoherently. "It's hell."

THE director called him and he walked on the set to enact a scene in one of his program pictures.

As we look back to the Jack Gilbert of those miserable days, we cant help cheering the Jack Gilbert of today. Something did break for him and he climbed out of his slough of despond with glorious results.

But how he adored Leatrice Joy in those days. Like an impassioned knight of old, he had courted her.

Spurning the offer of a good salary to direct Hope Hampton in an Eastern studio, he raced to Hollywood to take pot-luck as an actor merely to be near Leatrice. Leatrice had gone West from her home in New Orleans. We believe it was either in the East or the West that she divorced her first husband, an advertising solicitor on a New Orleans newspaper. We shan't mention his name here. He has since remarried.

Leatrice fought against surrendering to Jack. She even left him to go to New York and play with Tom Meighan in one of his flickers. There were soft whispers of a romance for Leatrice, but quite suddenly, following an absence in the South shooting exteriors, Leatrice departed for the Coast and gave Jack the answer he had been begging for. They were wed, rather hurriedly, and after the ceremony, every day was Fourth of July for them.

WHEN Leatrice left Jack a second time, he lost hold of himself completely for a while. Norman Kerry was working on the Fox lot. Norman is a jolly soul who delights in toasting the world, so Jack offered him the use of his bungalow dressing-room. What the League of Nations is to the diplomatic corps, Jack's dressing-room was to the good-fellows club!

"It's terrible. Cant do a thing with him," chorused the studio glumly.

Jack had started a new picture with Renée Adorée as his leading lady, the same Renée is the heroine of "The Big Parade." They kidded between scenes like a couple of youngsters.

"Say, Renée, do you remember the time you got lost and I took you home," Jack laughed, and Renée retorted in kind, while her fiancé, Gaston Glass, stood by the charcoal stove heating the chilly set and stared.

The director rehearsed a love scene. Those two played it, and they played it 200 degrees Fahrenheit.

"Cut," cried the director when they had clinched long enough.

"Dont we take it again?" Jack asked, innocent-eyed.

Where Angels Fear to Tread

(*Continued from page 61*)

I HAVE just met Rod La Rocque, and here we sit in a borrowed office at the De Mille studio, all shiny golden oak and filing cabinets, and he tells me, with rather terrible simplicity that he hasn't the least dread of dying, because he already *has* died several times, and it wasn't such a bad business.

"The first time was when I was a kid," says he, denting his grey sombrero with big restless hands, "I remember it well. There I was lying in my little bed with my baby sister jiggling up and down in her crib beyond. The doctor whispered something to Mother and she gave an awful scream and hid her face in her hands. They sent for the priest to give me the last rites. 'Rod, my boy,' he whispered bending down, 'have you done anything you'd like to confess?' And I whispered, 'Yes, I kicked my little sister—*but it was all her fault.*'"

Twice since he grew up, he tells me, he was drowned. He illustrates his struggle with a terrific undertow so realistically that I am smothered in a green welter of water. I know that my feet were wet when I went home! It is really very strange to sit here and see Rod La Rocque, in a nifty grey tailored sports suit, swim for his life among the filmy cabinets, face twisted into a mask of fearful effort.

"I didn't know which way to turn. I might be swimming *down* instead of *up*. I'm a pretty husky chap—always have been, but my strength wasn't any use to me then —my arms and legs might have been straw. But I thought, 'well, it would be sportier to go trying than just give up,' and then I thought—queer the idiotic ideas that come into your head at a time like that—'Water is a necessity to life, and yet it can destroy it—how funny.' A fishing boat pulled me ashore after I'd been under several minutes and it took an hour to bring me back to life."

THEN there was the time when he and his best friend started out to drive to Albany one winter's night after the theater in the friend's slim, low racing car. "He said, 'you drive, Rod.' And I said, 'no, I'm darned if I do. I'm tired. You take the wheel.' If we'd known what was coming . . . but it seems as if I must have sensed it somehow, for I put on a heavy fur cap, the kind that pulls down over your face. My friend laughed at me for my hick appearance, but I would wear it. If I hadn't I wouldn't have had any face now."

His features twist and I am staring, for a horrified instant at a man without a face. "It was full moon and the country was covered with snow. After we left the city he let her out. Speed is the most wonderful physical sensation in the world, you get drunk with it. We had the road to ourselves and were going sixty miles an hour thru a lonely stretch of woods when without warning there was a carriage there in the road in front of us! There wasn't more than a second to choose

(*Continued on page 109*)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

"Not necessary," returned the director, who lacked a sense of humor.

YES, they called Jack Gilbert temperamental and hard to get along with. Then they made him happy by promising to let him star in "The Man Who Came Back." But he didn't get the part. They had promised to let him do "If Winter Comes," but, for some strange reason, the part had been given Percy Marmont. Yet they branded him unreasonable on the Fox lot when he flew into a rage at such treatment.

Months passed and Jack gloomed, played, worked thru them, away from Leatrice, now joining a group of rollicking friends, now burying himself in his home. At last, Leatrice finished her picture. They were united and Jack cometed to dizzy heights of happiness.

"Can you keep a secret?" He slipped his arm thru ours one bright morning and walked us to his bungalow.

"Sure."

"There's going to be a newcomer in my family in about six months." His eyes danced and a proud smile wreathed his face.

"Oh, gosh, that's great," we congratulated. Jack strode on his ecstatic way.

HIS dazzling joy was short-lived. The greatest crisis in his career, perhaps in his very life, loomed ahead of him. The rôle promised him in "The Man Who Came Back" was awarded George O'Brien. Jack stormed Sol Wurtzel's office and lashed him in stinging, unforgettable words. He ended by breaking his contract and leaving that studio a free man.

Immediately following this came his last break with Leatrice. Their tempestuous life together raged to white-heat finale and snapped asunder in a way that defied mending. Leatrice divorced him.

With his back against the wall, Jack slumped for a minute, too weak with suffering to fight again. Then he struck out. And he won.

Success has not gone to his head. Success is an illusion. Jack Gilbert had his illusions shattered during the emotional *when* period of his career. Perhaps that is why he is such a generous, big-hearted boy today.

Yes and No

(*Continued from page* 74)

Marie Corelli's "Vendetta." If "The Green Hat" is ever produced, I hope to see Leatrice Joy play the rôle of *Iris*. For John Gilbert I suggest "Hamlet" and Lew Wallace's "The Prince of India."

GEORGE A. ANBATE,
Utica, New York.

She's for Society Films

WHAT is all this criticism we hear about the De Mille bath-rooms and immense drawing-rooms pictured in the movies? Please, let them alone. It is with the greatest pleasure that I go to see one of these pictures of the *élite*, for that is as near as some of us get to these beautiful things. Let them be as impossible as they wish in their lavishness. That is what we want: To go and feast our eyes on living conditions that seem ideal.

It is real pleasure to see one of these "living-room" sized bath-rooms with its sunken bath that looks big enough to bathe in without having to do a "Jack-knife somersault" in order to get in. And the

(*Continued on page* 113)

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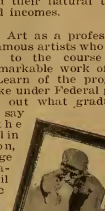

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"Old Town Canoes"

My Funniest Scene

(*Continued from page 29*)

Then I begin to run with the body still bumping along behind on my train and go out into the courtyard, where the prisoner and the Prime Minister are still fighting, just in time to save the Minister's life when the prisoner's sword runs thru the wax figure on my train instead of thru his tummy.

(P. S. I've read this over and, gosh, it doesn't sound funny at all, does it? Still, I bet you snicker over it when you see it, all the same.)

By Buster Keaton

To try to pick out one scene from among hundreds as "the funniest" is rather difficult. I've tried to make them all funny. Sometimes I wonder whether *any* of them are.

It's like being a parent. Your last brain child is always the brightest. In my latest picture, "Go West," I am impersonating a youth born with two strikes called on him mentally, and who is working on a ranch and doing his worst as a cowboy. The cattle are being shipped to market and, after a series of mishaps and adventures, I run away with the train and its cargo of sirloin steaks on the hoof all alone.

Upon arriving in the market town, I try to drive five thousand head of cattle to the slaughter pens without aid. Anyone who has ever tried to drive Old Bess home from pasture will understand the humor of my predicament. Naturally, the cows run riot thru the city.

I almost smiled once while making this scene, but saved my reputation by thinking quickly of what it was costing to feed all those cows.

By Raymond Griffith

In a recent picture I am playing a Crown Prince who elopes with a little American girl on a Cook's tour.

Crown Princes are nearly always humorous, and Cook's tourists always are. The pursuit grows warm, but I am a humane man. My horse must have his luncheon, elopement or no. So I stop at a quick lunch, order a combination vegetable salad and hold the bowl for the horse to eat, while my army thunders over mountain passes and other portions of Southern California scenery in pursuit of the elopers.

By Eddie Gribbon

You'd think from the way a burglar is always good for a laugh in a film comedy that policemen would get hysterical when they meet them, and a police court with a couple of yeggs brought in would be the jolliest spot in the world. I've known several burglars in real life and they didn't seem so awful funny to me. But in "Seven Days" I've played a comedy burglar for the twenty-seventh time.

I've been burgling a house and it gets quarantined before I can get out of it. For the rest of the film I have one fierce time trying to keep out of sight of the people in the house. In one scene I'm hiding behind a stove, and the cook makes a roaring hot fire and cooks a six-course meal for the two cops who are watching the house to see that the quarantined people dont leave. I'm nearly roasted, but every time I peek out there are a couple of husky policemen sitting there enjoying their dinner at their leisure. I cant stay and I cant leave. This scene got more laughs than any other I ever played.

By Louise Fazenda

I've made a good many comedy scenes that didn't seem half so funny as an impromptu one I staged the other day while I was working in "Hogan's Alley." On the next set John Barrymore was making a scene of "The Sea Beast"—one of his famous love scenes, to judge by the throbbing South Sea music that crept across to us.

Now, I've always worshipped Barrymore's work, and wondered whether I would ever meet him. I'd even planned what I would say to him if I did meet him, but so far I hadn't been introduced, tho we were working on adjacent sets.

In this particular scene I had to do one of my falls. I had my arms piled with packages and at the proper moment I tripped and sprawled awkwardly flat—and instead of stopping I went right on under the edge of the scene and into the South Sea garden where John Barrymore was making romantic love to Dolores Costello, with the cameras grinding and everything hushed on the set!

I felt as tho I had six arms and as many legs as I picked myself up, expecting an explosion of wrath. I forgot all the graceful, witty things I had planned to say when I met John Barrymore and blurted out: "I am Louise Fazenda."

And John Barrymore bowed, and remarked suavely, "Always glad to see you, Miss Fazenda. You must drop in again some time soon."

Then I went back to Hogan's Alley and he went on making love.

By Jimmie Adams

Well, I cant remember back further than one picture, but there's one scene in that that made the Grips and the juice gang grin, and when a scene can do that, it's funny. Mostly, when a comedian is trying his darnedest to be amusing, and is congratulating himself that he isn't so bad, he looks up to find the people on the set gazing at him as glum as tho they'd just heard of the eighteenth amendment.

This was an immigrant scene, with a bunch of us dressed like foreigners waiting to be let into the country. I've been told that I dont get in because the quota is full, and as my sweetheart is waiting for me beyond the detention pen I'm feeling pretty sad. A big wop is sitting beside me. He has a loaf of bread a couple of yards long and some loud-smelling provisions wrapped up in a bandanna handkerchief—some cheese about ready to walk off, sausage and some garlics.

He cuts off a hunk of bread, splits it, puts some of the cheese on it and offers it to the man on the other side of him, sociable like. The man smells of it and refuses it, and the big wop raps him over the head with the loaf of bread and knocks him out flat. Then he turns to me and asks me if I'm hungry.

Naturally, I dont dare to say "no," so—scowling all the time, the big chap cuts off another huge hunk of bread, splits it, lays two or three whole garlics in between the pieces and offers it to me. And he sits there and watches me eat every bit of it, too!

By Charles Puffy

My funniest scene is one in which I play the rôle of a Pony Express rider, crossing the Great Open spaces. My horse looks as tho he had just been unhitched from a grocery wagon. The whole episode of the hair-raising ride is a good burlesque on the Westerns.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Where Angels Fear to Tread

(*Continued from page* 106)

whether to crash into it—it wouldn't have hurt our car any—or whether to swerve into the ditch. I hope if I *had* been behind the wheel I'd have done what my friend did, but I dont know. As we shot down into the ditch, I put up my hands instinctively and pulled the fur cap down around my face—and the wind-shield tinkled on the frozen ground as I went thru."

When he came back to consciousness, the moon had set. He could not remember what had happened, from such a far place he had come, until a sound came to his ears, a low moaning. He managed to crawl to the wrecked car and found his friend inextricably crushed behind the wheel, unconscious and dying.

With ghastly rcalism he enacts the nightmare effort of trying to pull the machine from the mangled body with hands so weak they could scarcely lift themselves.

"He was my best friend," says Rod simply, "and I had to lie there and see him die—or rather *hear* him die, which is worse. It was—tough. In the morning a milk wagon took me to the next town and they patched me up, and sewed me together."

A FEAR more ghastly than the mere dread of death is that which sweeps even a seasoned actor's soul on the opening night of a new play. "If they tell you they're perfectly calm they're lying." Rod strides up and down, papers flying before his progress, chairs crashing. "There isn't an actor who doesn't know that sickening nausea of fear, the closing of the throat, the blankness of brain that cant remember a word of the first speech. Why I've seen them have to kick Alice Brady onto the stage on her opening nights. And Florence Reed goes into hysterics and cowers into a far corner and they drag her to the wings by main force. I always used to go out to the stage door and wait for the call boy to come and find me in time for my cue. I'd look up at the stars and I'd say, 'Rod, my boy, they've been on the job a long while. *They* dont care what happens tonight. A hundred years from now nobody will remember whether you make a fool of yourself or not. You're not making history, you know. It's all in fun. Those people out there in front aren't infallible themselves—they catch colds in their heads and get on the wrong subway trains and slip on banana peels. They're only human——"

I have known Rod La Rocque half an hour or so. His own mother has known him considerably longer, yet I doubt if she would venture to ask him the question I ask now, with an interviewer's right to mind someone else's business. "Rod, why haven't you ever got married? Here you are—what? Twenty-seven? Dont you ever want a home—children?"

AND if she did ask him. I am quite sure —knowing families—that he wouldn't answer her as he answers me now, from the heart out—"Children? Do you know, my greatest wish—the thing that would make me proudest and happiest in all the world—would be to be a father. It—well, it *Gets* you to think of that, docsn't it? There's no picture I could make, no fame I could earn that would be a triumph like that—*to be a father*——"

The grey hat is crushed into shapelessness between those big restless hands. "But love—— I dont know. I've been in love and out of love ever since I can remem-

(*Continued on page* 117)

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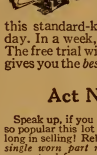

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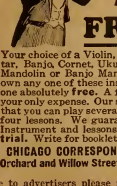

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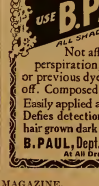

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"Ye Gods! I've Been Interviewed"

(*Continued from page 25*)

"That your success is due not to your brains, but to the fact that you have always managed to keep around you better men than you are yourself," said the A. M. with a merry twinkle in his eye—"pardon my modesty."

"Quite right, that is why you are here," bowed the E.-in-C. meekly.

"My hat is off—I apologize."

"It has always puzzled me where you get all your information and where you keep it stored."

"Right here," said the A. M., raising an index finger to his eyes and then above them to his upper forehead. "I might add that my ears also come in handy. Eyes have I, ears have I, and right above them is a large storehouse full of little cells where I have everything packed away. Then I have encyclopedias, dictionaries, and all kinds of records and files which I sometimes refer to when my storehouse fails to yield up what I want. Then I have lots of visitors, and, once in a while the players themselves write to me and come in to see me and on such occasions I add largely to my storehouse of knowledge."

"Do you remember the first question you ever answered?"

"One of the first answers was: 'Under no circumstances can I give the personal address of any of the players. I do not know the reason why the Biograph Company does not give the names of their players.' I guess the reason was that they feared the players would get up-stage and ask for bigger salaries. I think I got a thousand questions asking if Mary Pickford's curls were real. And, say, do you remember that first visit of Little Mary? Gee! what a thrill I got when she offered to take me home in her car."

"And you wouldn't let her, you old skalliwag—you were too bashful—I saw you blush way up on top of your dome."

"Yes, but I used to ride around with Anita Stewart," humbly pleaded the A. M. "You know you used to drive her down to her sister's, Mrs. Ralph Ince's place out on Long Island, and you always took me with you."

"Yes, but you would never go with her alone. And when Norma Talmadge used to come here and have luncheon with us in our grill, it was like pulling teeth to get you to join us."

"Alas, alack, Norma never comes here any more," sighed the A. M.

"She's married—and afraid you'll vamp her."

"No, she's arrived. She doesn't need us any more. Do you remember the time the Pansy Motion Picture Correspondence Club sent a committee and presented me with that big silver loving-cup? Norma was here that day."

"Yes, I remember. Do you still live in that hall-room, and do you actually do your own cooking and laundry?"

"Sure, why not? And it's a pleasure. My landlady often tries to butt in, but every time she gets in there she gets everything out of order, so I try to keep her out."

"Now see here, my lad, I am going to tell you a secret. Your landlady came to see me recently and I believe she is in love with you or she wouldn't take such an interest—watcher step, son. She told me that your room was a sight and that I should do something to add to your comfort; that it was so full of books, papers, letters, pictures and old junk that it was quite impossible to get in and out the room without upsetting everything."

(*Continued on page 122*)

Gossip of an Old-Timer

(*Continued from page 66*)

When Norma Did Heroics

NORMA TALMADGE continues to scale the heights, but if you turn back the calendar to *The Answer Man* you will discover that this popular star was not afraid to do the heroic work they perform in serials. Norma certainly scaled the heights in "Just Show People"—a picture in which she did a thrilling flying trapeze act.

Another Thriller

THE ANSWER MAN also discloses another thrilling experience—contributed this time by Richard Neill, an actor not seen so much these modern days. During the filming of "The Charge of the Light Brigade," he fell so realistically from his horse that he broke his collar bone. And in lieu of a physician, Mr. Neill actually set the bone himself, against the pommel of his saddle!

March, 1914

Rattling the Skeleton

TO indicate that several of our well-known screen thespians were troupers long before 1914, we shall rattle the skeleton in their theatrical closets, culling the information from *What They Were Doing a Few Years Ago*. Would you know that Frank Currier, the character actor, was playing a minor rôle in "Way Down East" in 1903—and that David Torrence appeared in the musical comedy, "The Sho Gun," in 1904—and that John Steppling, another character actor, supported Jerome Sykes in "The Billionaire," another musical show—and that James Young, the director, supported Viola Allen for several years in Shakespearian dramas?

March, 1915

Making an About Face

THE OLD-TIMER is here to tell you that J. Farrell MacDonald, of "Thin Horse" fame, was once a director. In 1915 he handled the megaphone for one of the Victor companies and among the players who heeded his instructions was Jeanie MacPherson. At that time Jeanie was a character actress. She gave up acting to write for the screen—and she has written a deal of screen history as the scenarist for Cecil De Mille.

How They Started

IT is interesting to note how several of the screen players took up screen work. According to some brief biographies in this March, 1915, issue, Bryant Washburn adopted a film career because it afforded a decent home life. It will surprise you to know that he once supported George Fawcett, when that actor starred in "The Fighter." Earle Metcalfe was working for eighteen dollars a week in a stock company when Lubin tendered him a contract.

His Quick Eye

Saw the Soft White Beauty of Her Underarm

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The Box-Office Speaks

(*Continued from page* 82)

over capacity. In Los Angeles, at Grauman's Egyptian Theater, "The Big Parade" is averaging around $22,000 a week.

"The Merry Widow" has been doing splendidly about America. At the small New York Embassy Theater it has been holding around $8,500 a week. It did $55,000 in four weeks at the Columbia, in Washington, which is a film record for Washington. It is holding up to $24,000 a week at the Million Dollar Theater in Los Angeles as this issue goes to press. It hit Chicago during a holiday slump and did not do so well, but in Kansas City it topped the record figures.

"Stella Dallas" is running along steadily at the Apollo Theater in New York at $13,500. This means that each performance is practically capacity.

"The Phantom of the Opera" is generally doing well. It played a second New York engagement, at the Colony, to big business. In Chicago the slump carried it down, however.

"A KISS FOR CINDERELLA" got off nicely at the Rivoli Theater in New York to big holiday business. "The Vanishing American" closed the Criterion Theater in New York to pictures, the Famous Players turning the house over to its speaking theater branch, Charles Frohman, Inc. "The Vanishing American" never got going to any really big business at the Criterion. It hit around $5,000 in its last week.

Reports from about America indicate that Pola Negri's "A Woman of the World" is not doing so well. D. W. Griffith's "That Royle Girl," on the other hand, hit big business in Baltimore, Chicago and other cities. Cecil B. De Mille's "The Road to Yesterday" is not approaching the record of any of his previous pictures. A curious situation is presented by Rudolph Valentino's "Cobra" and "The Eagle." "Cobra" is flivering everywhere while "The Eagle" is drawing big business. You never can tell!

Theda Bara's "The Unchastened Woman" was tried for a week at the Randolph in Chicago and did but $3,300, the lowest point business had ever touched at that theater.

OUR APRIL ISSUE

In this issue of MOTION PICTURE MAGAZINE you have read about what the feminine stars think of Fannie Ward's philosophy of eternal youth. In our April number, we are publishing the man's side of the problem. You'll be interested in what men really think of women who go in for "artificial youth."

And, coming in our April issue, is a story of the most unusual wife in Hollywood—Mrs. Eric von Stroheim. Married to the most temperamental man in the business, Mrs. von Stroheim has made her marriage a success. Alice Tildesley's article about the wife of the directorial genius tells you the story of von Stroheim's romance.

Lincoln Stedman has written a story for us. It is called "Growing Up With the Movies." And you'll find it in the April issue.

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*Just Say SEM-PRAY

A Home Built by Drama

(*Continued from page* 41)

bathroom. They seem to expect me to have a tailored sort of bathroom—probably blue and white—and look at it!"

It's rose and gray, and on the tiled wall above the tub are two rose-colored fishes sportively chasing their own tails.

"Memorial to the *Galloping Fish*," smiled Louise. "They tell me this comes from working for De Mille, the man who made bathtubs famous."

The house that is growing into a home holds treasures that have been handed down in the Fazenda family from one generation to another—great-grandmother's wedding gown, all yellowed with years, its Spanish veil, hand-woven, beginning to fall apart; twin vases with preposterous porcelain flowers cherished by a remote ancestor; a little French nursing chair where long ago babies were soothed and fed.

There is the first picture that Louise ever noticed, a little laughing newsboy with a penny in his hand.

"They used to call him *Jimmy* and tell me stories about him," she remembered. "I thought he was a real boy and looked for him on the street."

And there is Hortense, her first and only doll. She has red hair and a broken neck and shows evidence of having been "treated rough," but her smile is undimmed.

An old coach box stands by the friendly hearth.

"We take overnight bags with us for week-ends now," said Louise, as she bent over its shabby lacquer, "but when this was new, it was all the rage. Here's the 'secretary,' with writing materials and seal; here's the tray for toilet articles—ivory shoe-horn, comb and finger-nail cleaner, and underneath is the space for 'nightrails.' They were wearing short hair, shingle, bob and all, and here are the curling-irons every lady carried!"

There is a beautiful old French desk with an intriguing secret drawer. Louise picked it up in an old shop in the foreign quarter of her home town, Los Angeles. The drawer was mentioned, but not revealed, and she had the thrill of discovering it herself.

"It's so obvious that nobody'd think of looking for it—but I wouldn't trust my most valuable possessions there. I adore things that make me feel the way I did when I was little—that's really the way of the secret drawer. When I was a child, I loved kaleidoscopes, so on the stair landing I'm having fixtures with tiny stained-glass, mirror-backed pendants that catch and reflect the light. Maybe it's silly, but it gives me a sort of Christmas-tree feeling as I pass!"

"Relativity" was something that Louise didn't consider when she was gathering up the "glass and silver and iron and tin" that go to make a home. She took what she liked. The result might have been a junk-shop. But it isn't. The giant sword of the time of Jean the Good rests against a tapestry that sets it off to perfection, tho it belongs to another age and another country; the copper pots of Czecho-Slovakia seem at home on their New England shelves. The early Empire chair fits magically into the scheme of things that contains also a Colonial tip-table and an Austrian dish.

"And if you get married?"

"I've thought of that," admitted Louise. "I don't expect to, but it's the improbable

(*Continued on page* 113)

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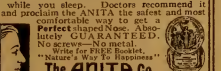

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Yes and No

(*Continued from page* 107)

drawing-rooms are not so overdone. I have been in some that you could put an ordinary home into.

You may have your Westerns and much as I like a mystery, detective, Oriental and good business story, I will take a society play any day with all its gorgeous costumes and beautiful and spacious rooms. Please, give us the spaciousness, Mr. De Mille, and make the bath-rooms as large as you wish, the larger the better will suit us. I am for you and so are all the rest that like this sort of a picture. We like to think of your heroines as sweeping haughtily thru these lovely rooms and with their beautiful jewels and clothes shine like creatures of another world. O, yes! Spread it on as thick as you like, Mr. Director, for we swallow it, hook, line and sinker and call for more.

IDA G. BILLINGS,
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Shakespeare on the Screen

I WOULD like to see William Shakespeare pace upon the silverscreen and make movie-goers stop crying for realism, more realism; art, more art; exciting situations, love, romance, etc! Where is one to find more realism, art, romance and actual excitement than in the immortal tragedies painted with the subtle brush of the greatest of dramatists?

Producers still long for better plots, actors for better rôles and fans for better movies; but I wonder if a few great and true picturizations of Shakespeare's plays wouldn't make the public sit up and take notice?

Many would tell me, "People dont like Shakespeare. His plays wouldn't prove popular on the screen."

Perhaps there are only a few who truly appreciate Shakespeare, but what the screen wants and needs is stories into which the joys, trials and tragedies of human existence are merged—stories replete with the drama of living.

How about John Gilbert as *Hamlet*, Ramon Novarro and Mary Astor as the immortal lovers, *Romeo* and *Juliet*, Lon Chaney as *Macbeth* and *Shylock* and Novarro as *Julius Cæsar?*

HELEN MARIE JELLIFFE,
Galesburg, Illinois.

A Home Built by Drama

(*Continued from page* 112)

that sometimes happens. I think it's fatal to provide a home for a husband. It takes away his self-respect—or I've supposed that was what did it. . . . But I'd hate to leave my home. So I think I'd let him buy half of it. He could have it at cost and it would be a bargain. Then he wouldn't have to think twice about burning the rugs with his cigarets, scratching the woodwork with his boots or whatever he enjoyed. They'd be his rugs and his woodwork.

"So I believe I'll save all the bills for the house on the off chance!"

She looked at the interviewer. Then she looked at the fire. Then she laughed, the chuckling little laugh that makes you laugh, too.

Was she serious?

Or was she just the "Miss Pagliacci," who can never be taken seriously, no matter what she says?

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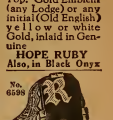

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Are They Extravagant?

(*Continued from page 57*)

good stocks and bonds," he said. "One time, not so long ago, I was down and out. I had made thousands in pictures and did not have a sou to show for it. I thought then that if I ever did make any kind of a salary again I would save half of that. But I have done better than that, and for more than a year I have been putting aside a good three-quarters of my earnings. Besides my home, I own quite a lot of Los Angeles real estate, I have my own car and I live comfortably but not extravagantly."

The Conrad Nagels manage to live comfortably and economically at the same time. Mrs. Nagel is an excellent manager. They employ three servants: a cook, a second maid and a nurse for their five-year-old daughter, but they do not keep chauffeurs, tho they have two cars. Mr. Nagel bought a home in Beverly Hills this year and completely furnished it, thus making a big dent in his bank-account. Still, there was money enough to invest in Hollywood and Los Angeles real estate.

By this time, if you figure it out, you will see that a star finds many uses for his or her pay check. Of course, the top-notchers like Miss Swanson and Pola Negri and the others make so much money that one wonders how they can possibly spend it. But just move the manner of living ahead one or two pegs and you will see the answer. Instead of buying merely diamonds, Pola buys emeralds and real pearls. Her collection of jewelry puts a queen's to shame. Instead of owning ten dresses, Miss Swanson owns a hundred. Instead of supporting one little orphan, Mary Pickford supports a whole orphanage. Instead of buying a small house, Norma Talmadge buys a few apartment houses. And so it goes. Sables instead of seal, Hispano-Suizas instead of Buicks, Persian rugs instead of domestic ones. They can get along without them, you say? Perhaps one can get so thoroly accustomed to luxuries that in time they become actual necessities.

That's Out

(*Continued from page 59*)

Leaving 'Em Flat

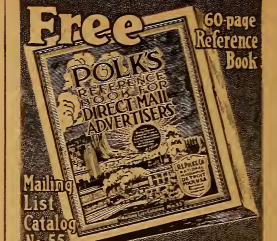
AN actor was telling me that he has worked only three days in the past eight months and is going to quit the movies. Reminds me of the employee who resigned because his boss stopped his pay.

Hint to Directors

IF directors would have cartons of cigarets placed all over the studio, maybe the acting in the cinema would improve. It is noticeable that over three-quarters of the picture mimes reach hastily for their trusty cigaret whenever the scene reaches a place that requires a little thinking or acting.

Bernard Shaw on the Movies

BERNARD SHAW complains of the list of everybody employed in the film from the star to the press-agent's office boy, being shown on the screen. He writes: "We shall soon have to sit for ten minutes at the beginning of every reel to be told who developed it, who fixed it, who dried it, who provided the celluloid, who sold the chemicals, and who cut the author's hair."



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The Picture Parade

(*Continued from page* 80)

needed. Only the cameraman was needed, aside from Geraghty's gift for injecting the necessary blarney and sentiment. It is the kind of story which, if interpreted on the stage, would have called for an Irish tenor singing sweet songs of "Mother Machree."

It tells of the trip of a New York cop to the mother sod, where he doubles as a Lord and saves him from his scheming relatives. *Naturally, it contains hokumized blarney. The Lakes of Killarney are enchantingly beautiful and Dublin has an air about it, too. But with all its Irish flavor, it didn't merit the trip over to make it. Meighan doesn't add to his histrionic stature here. He has become far too restrained in his acting. This popular star will go into an eclipse if he doesn't get some real stories.—Paramount.*

Bright Lights—Romance

BACK *to the rustic story comes Charles Ray, bidding for your approval. In "Bright Lights" the erstwhile favorite stages a pretty good sort of comeback. Once more he has the opportunity to mellow his famous rôle—that of the bashful, barefoot boy of the country. That he has lost none of his knack for this type of characterization since he branched out for bigger things and failed is proved in his acting here.* As for the story—well, we all know that it has been ground thru the movie machine a good many years. It is now worn pretty fine. As a result, we cannot expect too much from it.

Let it be written that the country boy has an affair with a chorine who likes him because he is "different." This spells some fair-to-middlin' incidents. The "kick" enters when the bucolic youth returns to the bright lights of the city—togged out with all the sartorial splendor and adapting the swank of a Broadway sport.—*Metro-Goldwyn.*

The Only Thing—Romantic Drama

PLAYING loose with the *Graustark* pattern, Elinor Glyn dangles her puppets upon the mythical kingdom chessboard and declares a holiday. This is nothing but a rubber-stamped tale done in the Madame's familiar style. For two or three reels it manages to hold the attention. Then it proceeds to take itself seriously—what with a revolution, violent murders and sudden death.

The story is much inferior for the talents of the cast. Eleanor Boardman makes a lovely lady in a blonde wig and pretends to be just what she represents herself. There is dignity in her acting. Edward Connelly, looking a great deal like the Phantom in his grotesque make-up, causes one to shudder over the reality with which he invests his rôle. The director, sensing the weakness of the plot, nearly overcomes it with some gorgeous trimmings and trappings of court. Its appeal rests entirely with the cast. The story would be returned with a rejection slip if submitted by one whose name means less than Mme. Glyn's.—Metro-Goldwyn.

What They're Wearing

The stars themselves have posed for some fashion hints for the April issue of MOTION PICTURE MAGAZINE. *Before you select your clothes for the Spring, buy the April number and study the suggestions offered you by some of the best-dressed girls on the screen.*

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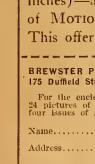

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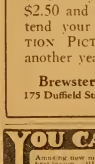

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The Answer Man

(*Continued from page* 88)

man who has no small vices generally has two or three big ones.

PRINCESS DE PARIS.—Eugene O'Brien is not a brunette. He has light brown hair and blue eyes. He is an even six-footer. So you would like him to write his dramatic moments for this magazine. We shall see. Why Marguerite de la Motte was born in Duluth, Minnesota. Aileen Pringle and Edmund Lowe in "The Reason Why." There never is any reason.

H. W.—I should say it is cold. I have the windows all stopped up and the fireplace blazing . . . my electric heater. The chief property of cold is that it contracts bodies, while heat expands. Hence, in summer, it is hot, and the days are long; while in winter, it is cold, the day contracts and becomes very short. How's that? So you dont care for Ben Lyon. Well, you're the first to tell me that.

ALICE D. W.—The turquoise stone is supposed to be a preservative from death, and Russian officers still wear them in their rings for that purpose. No, Bob Custer is not married. Address him at F. B. O., 780 Gower Street, Los Angeles, California.

AGNES.—Your letter was great. Come again.

ADELAIDE R. BRISBANE.—Well, we all carry with us the atmosphere of the places we frequent. So you like Pauline Garon. She is playing in "Flaming Waters" with Mary Carr and Malcolm MacGregor. Be careful. Woman has a habit of feigning love; man, of feigning passion.

MIMI, GLORIA.—You girls have the advantage over us males. If you get a dress that doesn't match your complexion, you change your complexion. We have to change our mind. Yes, Gloria Swanson is an American. Adolphe Menjou is married to a non-professional. I should say I did like your letter *enchou.*

ANTHENDORU'S.—Ah, but remember that the two best friends we have are women; our mother, and the mother of our children. I am not a woman hater; I love them all, etc. No, I never knew Rod La Rocque's father. Corinne Griffith's name was Scott, and she has been married only twice, never to a Scott, but her mother was.

DREAM DAYS.—Wake up! Many are called, but few get up on the first call. Lawrence Gray is with Fanchon Players. Constance Bennett is playing in "Sally, Irene and Mary," as *Sally.*

ENZEDDER.—Hello there! Well, I'm not good on settling all bets, but the Rolls-Royce automobiles are made in England and also America. I haven't got one. How could I on fifteen dollars a week?

VIRGINIBUS.—So you think I must make a very picturesque picture driving around Brooklyn in my Ford. I certainly do. My beard parts in the middle and waves a farewell to all the cars I pass on the road. And you say you dont care for sex pictures, such as "Six Days" etc. There are certainly too many of them. Yes, Ben Turpin really is cross-eyed. No, Mae McAvoy isn't a star yet, but give her time.

A FAN.—Marion Nixon is married to Joe Benjamin.

SANTA A., URUGUAY.—How's everything down near the Equator—kinda warm? Send a little up this way. Well, the Aurora Borealis, or Northern Lights, is a display of lights seen in the direction of the north magnetic pole. It is usually a broad arch of light, with streamers

above it reaching toward the zenith and often suggesting tongues of flame. They are most frequently seen in March and September. No, Kenneth Harlan is not as old as you think he is, only thirty, and married to Marie Prevost. You must call soon again.

BETTY E.—Misery loves company, but company does not love misery. I surely do eat three square meals a day; but not in a boarding-house. Your good appetite reminds me of the following verse:

Mary had a little lamb,
A lobster and some prunes,
A glass of milk, a piece of pie,
And then some macaroons.
Besides she'd had six little clams,
And ice-cream last of all,
And as the doctors gathered round,
She heard the angels call.

This was used by the famous Nellie Revell in her daily column.

ALITA B. G.—*Ex tempore* means without premeditation. So you think Vilma Banky is one of the most beautiful actresses on the screen. She is playing in "The Eagle" with Rudolph Valentino. Marion Davies in "Beverly of Graustark."

Where Angels Fear to Tread

(*Continued from page* 109)

ber. The other night I was alone at home, reading one of the new novels, and there was one passage in it—well, the book slipped out of my hands and I lay back in my chair and blew smoke rings and remembered my first love affair——"

He was sixteen then, but tall as he is now, a big little boy who didn't understand what it was all about. "But I learned," he adds grimly, "I learned what love was, and jealousy and suffering. She was years older than I, a woman. Beautiful, too."

Not a confidential chat between old friends, but an interview! I dont know whether Rod La Rocque takes one lump of sugar in his coffee or two, but I know that he wants more than anything else to be a father! I dont know what he thinks about motor-cars, but I do know what he thinks about marriage!

"I've met a lot of women I could imagine falling in love with—and did for that matter," says Rod blowing a pile of photo-mailers off the desk with his sigh, "but I've never met one I could be sure of staying in love with. And when I marry I want it to last. It seems more important to me than it does to lots of people these days. Now, there's my father and mother crazy about each other still after thirty years. Went off together on a camping trip a while ago, happy as two kids on their honeymoon. Maybe there's too much money now, in this business anyhow. P[illegible]nt have to work together and [illegible]ies and problems like they used

[illegible]er of the office returns, looking [illegible]mally upon the devastation. And now Rod is swinging from the chandelier, illustrating a scene from Fairbanks' pirate picture, which he saw shot. To look at him, grinning that small-boy grin, joking, shaking my hand in parting so that it tingles for hours afterward, the serious talk we have just had seems fantastic, unreal.

And yet—I keep remembering the solemn shyness of his look when he confessed that he wanted to be a father. A queer business —this interviewing!

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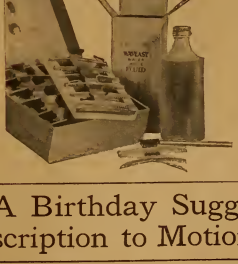

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Short Reviews of New Films

We Moderns

ADMIRERS of Colleen Moore will like this picture regardless of the perfectly absurd story which attempts to hold it together. Miss Moore as the young and high-spirited daughter of a conservative family runs the gamut of tantrums in order to show how wild a respectable girl can be. She even falls in love with a poet who is also very modern and already married, and this it is that terrifies her parents.

All along she really admired a young civil engineer, played by the congenial Jack Mulhall, but she doesn't actually know that she loves him until she has come within an inch of death at a reckless orgy. This orgy, by the way, is extravagantly staged in an aeroplane which falls to earth in flames. The reconciliation with her parents and sweetheart is easy after this.

In the supporting cast are Clarissa Selwyn and Claude Gillingwater, ideal in their rôles of the dignified mother and father.—*First National.*

The Unchastened Woman

THERE is little to remind you of the exotic Theda Bara of former years in this adaptation heralded as the vehicle which was to bring back the screen's favorite vamp. Only she wasn't to play a vampire any more—not the kind that allure with so-called sex appeal. And she doesn't. But how we wish she would if this is an example of the intellectual vamp.

As Caroline Knollys, she takes the part of a woman who finds her husband making love to his secretary on the very evening she has planned to tell him that she is to become a mother. She decides at once that she must make herself attractive to all other men if she is to hold her husband's affection. She wins him back, of course, but she didn't gain our sympathy in the winning and we doubt if she will gain yours.

Unsympathetic can be applied with equal justice to Wyndam Standing's portrayal of the husband. He is hopelessly miscast. After you have seen this picture you will not wonder that Miss Bara herself requested vainly that it not be released.—*Chadwick.*

The Perfect Clown

THAT'S Larry Semon, of course, and doesn't the title just fit him to a T? It's just the appellation for his face of ridiculous and ingenious grimaces. Fred Newmeyer, who will be remembered as the director of many of Harold Lloyd's greatest successes, steers this whimsical character thru whimsical situations enough to make an amusing comedy. Perhaps the situations are not original ones—and we aren't contending that they are—but certainly they are of the kind which do not lose in effectiveness thru a prolonged term of service.

As a poor, luckless clerk, Semon is sent to the bank at the close of the day to deposit $10,000. But the bank is closed when he arrives and he is left literally with the bag to hold until morning. The greater part of the night is spent in a cemetery and here the most humorous predicaments arise.

The girl he wins in the end is the pretty Dorothy Dwan, who is Mrs. Larry Semon off-screen.—*Chadwick.*

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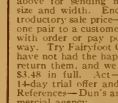

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The Splendid Road

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Before she leaves the ship, Sandra DeHault, a young woman seized with the gold fever, has adopted three motherless children and it's up to her to provide for them in the flourishing gold camp. These children, Mary Jane Irving, Mickey McBan and Baby Bobby Jansen, are very much in evidence during the entire picture and you will find them very clever actors.

Miss Nilsson is charming as the adventurous prospector and imparts a delightful sense of humor to the rôle.—*First National.*

The Prince of Broadway

If all the world loves a prize-fight, then all the world ought to delight in this production, for here on a real prize-fighter's California ranch you see Jim Jeffries, the former holder of the heavyweight crown, train the athletic George Walsh to fight and win. And when the big fight comes off, you see many other lesser known contenders for and holders of titles.

But it's not just a fight to regain a title, there's the love of a childhood sweetheart to be regained. This sweetheart, played by Alyce Mills, is just meeting with sensational success on the stage at the time George loses his title because night life and heavy drinking have lowered his vitality. She is the incentive for his comeback and she manages, somehow, to be among those present in the ringside show when he succeeds in knocking out his opponent.—*Chadwick.*

The Desert's Price

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The desert scenery is as picturesque as you will ever see. By that we mean that to us the desert holds an enchanting beauty which in this picture has been effectively screened.—*Fox.*

The Golden Strain

This is a romance of a fighting coward who is given his chance to prove himself a worthy son of his father at an Apache fort in Arizona and fails miserably. But second chances are always conveniently at hand for such offenders, and Kenneth Harlan, as Old Man Mulford's son, has his when he heads a rescue unit and surrounds the marauding Indian tribes. They are rebelling because their supplies have been delayed.

Indians there are a-plenty in this film version of Peter B. Kyne's novel and a regiment of cavalrymen against a background of military life. Hobart Bosworth gives a colorful character delineation to the part of Old Man Mulford. Madge Bellamy, as the bewitching daughter of the commanding officer, plays the lead opposite Harlan. Ann Pennington comes in with comedy moments and one brief dance.—*Fox.*

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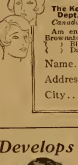
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Recording the latest bob. Patsy Ruth Miller kept her hair on her head for years. Now it has gone the way of every other head of long tresses in Hollywood—down on the barber-shop floor

He Couldn't Be Mean

(*Continued from page 27*)

waited there for several weeks, and then we waited some more for the country to dry out, and all the time the money was slipping away, salaries, expenses, and costs of the production.

"Now the picture isn't finished, we've gone way over our budget, and we dont know that it is worth the trouble any way."

"Well, it's all too bad, of course," I said. "But I'm not sorry for you. You might have hit Miss Chadwick and been tree to lead your own life."

Richard Dix is my idea of a very handsome man. He is better-looking than John Gilbert, only dont tell either of them that I said so. There is nothing about him to prove that he isn't the man in the apartment above you, except that his ties match his shirts and his hats match his overcoats.

He, too, seems anxious to voice an opinion about the dangers of being a star. I have heard John Gilbert, Ben Lyon, and several others—all men—say the same thing. The general trend of opinion seems to be that it is better to have a small and interesting part with a good director than a dull star part and catch as catch can.

Richard Dix picks Lubitsch as his favorite director, and claims that he would willingly sacrifice his space in the electric lights in order to have a chance to work with him.

It seems that Lubitsch wants an entirely good cast, rather than a star, and I believe that there are a number of honest, conscientious actors who are ready to agree with him.

But all this is beside the point. There is nothing new to say about Mr. Dix. He is one of the most popular stars, or, according to the *Motion Picture Classic*, the most popular one, and if the stories written about him were laid end to end they would reach from the New York Aquarium to the new Madison Square Garden. And he has never hit a woman.

How many of us can say the same?

And when he finally marries, the little woman will have that comforting thought beside her always. So that when the conversation lags, and Mr. Dix says, "Hand me that paper, dear," she can reply, sate in her knowledge, "What's the matter with you, is your leg broke?"

According to Harry Carr

(*Continued from page* 43)

upon winning the big beauty contest arranged by the Brewster magazines. She has decided upon a professional film career.

Miss Palmer came very modestly into Hollywood, but her self-imposed obscurity was not allowed to continue. While on a visit to the Warner Brothers studio, Bennie Zeidman, the general manager, saw her, and straightway made her an offer. He placed her in a part in John Barrymore's picture, "Don Juan," where she attracted instant attention.

Meanwhile, the practised eye of June Mathis had fallen upon her. Miss Mathis is probably the most remarkable "picker" in the motion picture business. She was the one who saw Rudolph Valentino wandering desolately around the studios trying to get extra jobs.

She had an elaborate test made of Miss Palmer. After looking at the result of the test, one of the studio managers was sent in red hot pursuit with a contract. Meanwhile, Miss Mathis had cast her for a fine part in "The Second Chance," in which she will play a rôle second only in importance to that of Anna Q. Nilsson.

Miss Mathis says that Miss Palmer is not only a rare and unusual beauty, but a girl of remarkable intelligence and charm. "There is no such thing as being beautiful and dumb," says Miss Mathis. "Intelligence is part of being beautiful, and I find that Miss Palmer is a keen, clear-minded, intelligent girl."

Ben Takes a Dare

It now comes out that it was trying to get gay with the old Sennett swimming tank that proved the undoing of Ben Turpin. The day he came back to work from his long retirement after his wife's death, one of the studio directors dared him to dive in. So in went Ben with all his clothes on. The next thing that happened to Ben was a hurry-up trip to the hospital where his appendix was sawed off. He is well again and back at the studio, but he walks respectfully and widely around the studio swimming tank.

The Carewes on Careers

(*Continued from page* 54)

to do a lot of the household duties myself instead of directing someone else to do them."

But minding babies and keeping house are not the only interests in Mrs. Carewe's life: She is interested as can be in Mr. Carewe's work as director and producer and she is his sympathetic critic at all times.

Even while we were at tea, the subject of "Joanna" came up. Mr. Carewe had just that day finished cutting the picture and was planning to run it that evening.

"I believe I ought to leave in that scene where *Joanna* returns home. What do you think, Mary?" he asked. And after they had discussed the subject and she had given her reasons for agreeing with him, he left the table to see about having the scene put back in the picture.

"He's the most patient man I ever saw," Mrs. Carewe said while he was gone. "And that's not just because he is my husband, either. He simply never makes any temperamental display of his feelings under any condition."

But we were talking about babies again——

"I dont care much what it is, just so it's a baby," she was saying, "but I really would like to have a boy."

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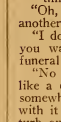

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Mail 12c today for a generous sample of WINX. Another 12c brings a sample of Pert Cream Rouge, the rouge that won't rub off.

ROSS COMPANY
242-C West 17th Street New York

WINX *Waterproof*

"Ye Gods! I've Been Interviewed"

(*Continued from page* 110)

"I deny the allegation and defy the alligator. Why is this thus? The room is plenty big enough for me and I wouldn't part with a single one of those things for all the gold of Midas plus Brewster's Millions. A lot of those things are gifts from my dear readers and I want them to be buried with me when at last I shuffle off the coil."

"THEN you really expect to die sometime?"

"Oh, I suppose so, but I am good for another quarter-century at least."

"I dont doubt it. And when you die, do you want a tomb like Napoleon's and a funeral like King Edward's?"

"No indeed! While I dont want to die like a dog, I do want to crawl in a hole somewhere, as a dog does, and get thru with it as quickly as possible and not disturb anybody. I want no funeral and no monument, but I do want all the keepsakes from my readers that I have accumulated to be buried with me, particularly my loving-cup."

"Do you expect to use them up there—or *down* there—whichever way you go?"

"Sure! I'll drink buttermilk from that cup in the next world. There is no such thing as death. I will be back here with you the moment after I am buried. You will not recognize me, but I am going to carry on just the same, and without any salary. You will find that your new Answer Man will be just the same as the old one. I feel sure of this."

"So you are a theosophist?"

"Call it what you will. Matter decays, mind never. What is mind? Never matter. What is matter? Never mind."

"WOULD you like to be *Faust* and have youth restored to you and have your *Marguerite*, and if so, who would she be?"

"Well, I can name fifty who would fill the bill, but I must admit that I rather fancy Eleanor Boardman, Vilma Banky and Greta Nissen."

"Why did you never marry?"

"Because marriage is usually the death of love."

"Then you have really been in love?"

"No less than a thousand times, but I have never told them so. How about yourself?"

"Avast there, shipmate, you are getting on the rocks," winked the E.-in-C. "You spoke of the next world a moment ago—you are not a churchgoer—do you feel prepared to meet your God?"

"'Tis not He I'm afraid of," sighed the A. M., stroking his beard, "it's the fellow at the other end."

"Never fear, St. Peter will take you for his twin brother and yank you right in."

"HIP, hip! The first thing I'm going to do is look around for Bill Shakespeare and Bacon and find out who wrote those plays."

"Suppose they're not there," suggested the E.-in-C. passing over another bottle of buttermilk.

"Then *you* ask them," softly murmured the A. M. as he gulped down half the bottle.

"You *will* have your little jest, you rascal," laughed the E.-in-C.

"See here, zounds and gadzooks!" said the A. M., "I'll bet you have been putting one over on me—and this young lady here—I do believe she has been taking this all down. Well, if I have been trapped, I have been trapped. I am licked. But it took you fifteen years to do it!"

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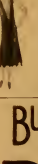

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Exploding The Bunk About Gloria

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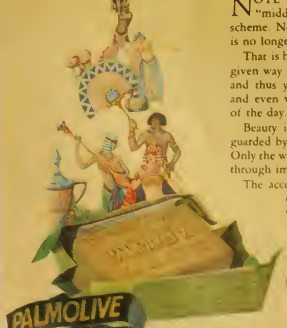
Thousands have retained it in this gentle, natural way



NOTE how conspicuously absent is the "middle-aged" woman in the modern social scheme. Note how the charm of youthful allure is no longer restricted to Youth itself.

That is because artificial beauty methods have given way to a more gentle, natural method—and thus youthful charm through the thirties, and even well past the forties, is the custom of the day.

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Georgia Ingram, dancing "Oh! Oh! Nurse" (Photo by Bloom, Chicago)

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Harriet Hoctor, dancing "Poppy and Ena"

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Catherine Crandall, dancer "Three Hundred Club, N. Y." (Photo by Hutchinson, Chicago)

Drawing by C. Marsa from Photograph by Pondelick, Chicago

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and PARAMOUNT

Harold Lloyd's decision to release his productions through Paramount is interesting to fans everywhere.

It is fitting that the leading individual exponent of clean, wholesome screen comedy should be allied with the world's foremost screen organization.

Harold Lloyd has gone steadily from success to success. Perhaps there has never been such a tremendous mint of comedy as the world found in his last picture, "The Freshman."

Now comes:

"FOR HEAVEN'S SAKE!"

Harold Lloyd's next production and first Paramount release

Directed by Sam Taylor

Grouches should be careful to see this picture while they are alone, or they will lose their reputations forever.

Harold Lloyd is king of laughter today for the simple reason that laughter follows him as rainbows follow summer showers.

Harold Lloyd's productions are made by the Harold Lloyd Corporation, and the public can rest assured that his pictures will always be clean.

Paramount is proud to pay the great comedian this tribute and to have the privilege of releasing "For Heaven's Sake!" Ask your theatre to book it early, and let you know the date.

Paramount Pictures

"If it's a Paramount Picture it's the best show in town!"

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Motion Picture Magazine

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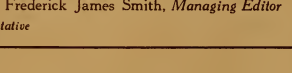
Vol. XXXI APRIL, 1926 Number 3

Agnes Smith, *Editor*
Frederick James Smith, *Managing Editor*

Harry Carr, *Western Editorial Representative* Colin J. Cruickshank, *Art Director*

Seen But Not Heard

An Editorial by



Editor-in-Chief of the Brewster Publications

© Lumiere

THE movie players, like children, should be seen and not heard—in fact, they shouldn't even be seen. In the exercise of our imagination we cast a sort of romantic glamour over our heroes and idols real and imaginary, and we unconsciously people a new world with them—the World of Dreams—the Land of Romance. We have made of Napoleon such a super-idol that there is scarcely a well-known actor alive who would dare to play the part of Napoleon, simply because too much would be expected of him. As a matter of fact, Napoleon, Socrates, Cæsar, Washington, Joan of Arc, etc., could be on the same train with us (if dressed in our style) and pass by without attracting attention. And yet, we have pictured them as such super beings that we would not believe our eyes if we were told who they were. I say this, judging from my own experiences in meeting in the past such historic characters as Roosevelt, Booth, Wilson, Bryan, Bernhardt, Grant, etc.

During the past fifteen years many, many persons have said to me, "I am thru with—— (naming their favorite player). I was thunderstruck and disgusted—*so ordinary!*" They had put a halo of divinity around the star expecting to see a godlike and superhumanly enchanting creature, only to find him or her to be an average human being.

WHILE it is certainly true that many of our picture persons are as beautiful and charming off the screen as on, it is also true that many of them are not, and that the best of them show us only their best angles, and best moods, and clothes, and wigs, and parts, which they cannot do when they meet us face to face. Anyway, to see them in real life takes off the idealizing glamour of romance, and the charm is broken.

Oh, yes, we all *want* to see them, but we should not and if they are wise they will not let us.

What then of those stars who go here and there with a brass band announcing their presence with a blare of trumpets, inviting all to come and take a look? It is publicity, they say; yes, but it is the wrong kind. Valentino all but destroyed himself that way. In about 1915, I think, Warren Kerrigan, then the most popular player on earth, I believe, told me he was going to spend two years making personal appearances. He did, and where is he today? Under the Covered Wagon. Of course, there are exceptions. Tom Mix can do it, but Ramon Novarro cannot and will not. In fact, he usually travels *incognito*. A player can meet a few hundred persons a night personally, and do but little good and lots of harm; he can play in one picture and be seen at his or her best by a million persons that very night and for nights to come. Valentino as the romantic *Eagle* was very charming; but Valentino as Valentino is no better nor worse than hundreds of young men in almost any city.

I COULD go on, but I refrain. Vanity, vanity! But can you blame them for wanting to see you, my readers, and to hear your words of praise? You sit in the theater and applaud them as their pictures appear on the screen, but alas they cannot hear. It is different with the speaking stage, where the players are rewarded at every performance. They tell me that nearly all picture players are sad and mostly unhappy. It is not strange. They live in a world of their own, and we must not break in, and they should not break out. You should applaud with pen and ink—either directly or thru the magazines. They speak to you the same way, but their *voices* you must not hear. Otherwise, the spell is broken.

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

Eugene V. Brewster, *President and Editor-in-Chief*; Duncan A. Dobie, Jr., *Vice-President and Business Manager*; E. M. Heinemann, *Secretary*; L. G. Conlon, *Treasurer*. Also publishers of MOTION PICTURE CLASSIC and MOVIE MONTHLY.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

First copyrighted and published February 21, 1911. Copyrighted, 1926, in United States and Great Britain by Brewster Publications, Inc.

Motion Picture Magazine

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Marvelous New Spanish Liquid

Makes any hair beautifully curly *in 20 minutes*

THE SPANISH BEGGAR'S PRICELESS GIFT

By Winnifred Ralston

FROM the day we started to school, Charity Winthrop and I were called the tousled-hair twins. Tom Harvey nicknamed us that—horrid, red-headed Tom Harvey, who used to put hurrs in our pigtails and angle worms in our inkwells.

Our mothers despaired of us. Our hair simply wouldn't behave. There were Martha Brown, Helen Stahl, Betty Davis and Leah Cohen—all with wonderful curly hair. But Charity and I could never coax ours out of a straight line.

As we grew older the hated name still clung to us. It followed us through the grades and into boarding school. Then Charity's family moved to Spain, where her father was in diplomatic service, and I didn't see her again for five years—not until last New Year's Eve.

A party of us had gone to the Drake Hotel for dinner that night. As usual I was terribly embarrassed and ashamed of my hair. When the bobbing vogue first came in I had my hair cut, hoping against hope that would improve its looks. Realizing my mistake, I permitted it to grow again and by New Year's Eve it was just long enough to be unmanageable.

Horribly self-conscious I was sitting at the table, scarcely touching my food, wishing I were home. It seemed that everyone had wonderful, lustrous, curly hair but me and I felt they were all laughing or, worse, pitying me behind my back.

My eyes strayed to the dance floor and there I saw a beautiful girl dancing with Tom Harvey. Her eye caught mine and, to my surprise, she smiled and started toward me.

While there was something strangely familiar about her face I didn't recognize her—then. No—I—it couldn't be.

About this girl's face was a halo of golden curls. I think she had the most beautiful hair I ever saw. My face must have turned scarlet as I contrasted it mentally with my own straight, ugly mop. I had never been so thoroughly ashamed of my hair before.

Of course you have guessed her identity—for it was really she—Charity Winthrop who once had dull straight hair like mine.

It had been five long years since I had seen her. There was everything to talk about, but I simply couldn't wait. I blurted out—"Charity Winthrop—tell me—what miracle has happened to your hair?"

She smiled and said mysteriously, "Come to my room and I will tell you the whole story." She was stopping at the hotel. We excused ourselves and rushed to Charity's room. I listened breathless while she told me this strange story:

Charity tells of the beggar's gift.

"Our house in Madrid faced a little, old plaza, where I often strolled after my siesta.

"Miguel, the beggar, always occupied the end bench of the south end of the plaza. There he sat all day long, asking alms from the passersby. I always dropped a few centavos in his hat when I passed and he soon grew to know me.

"The day before I was leaving Madrid I stopped to bid him good-bye and dressed a gold coin in his palm. That was the best investment I ever made.

"'*Hija mia*,' he said, 'You have been very kind to an old man. *Digamelo* (tell me) *senorita*, what it is your heart most desires.'

"I laughed at the idle idea, then said jokingly, 'Miguel, my hair is straight and dull. I would have it lustrous and curly.'

"'*Oigame, senorita*,' he said—'what you wish is even simpler than I thought. Many years ago—a Castilian prince was wedded to a Moorish beauty. Her hair was black as a raven's wing and straight as an arrow. Like you, this lady wanted *los pelos rizos* (curly hair). Her husband offered thousands of *pesos* to the man who would fulfil her wish. The prize fell to Pedro, the *droguero*. Out of roots and herbs he brewed a potion that converted the princess' straight, unruly hair into a glorious mass of ringlet curls.

"'Pedro, son of the son of Pedro, has that secret today. Years ago I did him a great service. Here you will find him.—go to him and tell your wish. *Adios, senorita, vaya con Dios*.'

"You can't imagine, Winnifred, how funny it made me feel. I did not take it seriously, of course. I never expected to look up this mysterious Pedro, but some whim changed my mind and I called a *coche* and gave the driver the address Miguel had given me.

"At the door of the apothecary shop, Pedro, a funny old hawk-nosed Spaniard, met me. Nervously I stammered out my explanation. When I had finished, he bowed and vanished into the rear of his store. Presently he returned with a bottle which he handed to me.

"'But this time I was terribly excited—could hardly wait until I reached home. When I was finally in my room alone, I took down my hair and applied the liquid as directed. In twenty minutes, not one second more, the transformation, which you have noted, had taken place.

"'Come, Winnifred—apply it to your own hair and see what it can do for you.'"

Breathlessly I watched Charity take a bottle from her wardrobe trunk. Tremblingly my fingers undid my hair and applied the liquid.

Twenty minutes later, as I looked into Charity's mirror, I could hardly believe my eyes. The impossible had happened. My dull, straight hair had wound itself into curling tendrils. My head was a mass of ringlets and waves. It shone with a lustre it never had before.

You can imagine the amazement of the others in the party when I returned to the ballroom. Everybody noticed the change. Never did I have such a glorious night. I was popular. Men clustered about me. I had never been so happy.

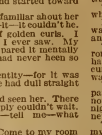
The next morning when I awoke, I hardly dared look in my mirror, fearing it had all been a dream. But it was true—gloriously true. My hair was curly and beautiful.

Then the thought came to me I had no right to keep this great secret to myself. There were thousands of women just like me who would give anything to know my precious secret.

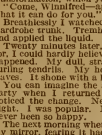
So it has been made available through the Century Chemists. They have agreed to act as distributors under a most liberal arrangement, which places this new beauty secret within reach of all women, regardless of their financial status.

Now the golden opportunity is yours. You no longer have to spend large sums of money in beauty shops, or endanger your hair by injurious "permanent waves," for this remarkable Spanish Curline Fluid, called "Wave-Sta," will bring you beautifully curly hair in 20 minutes. One application will keep your hair beautiful a week or more.

Don't delay another minute. Take advantage of this liberal trial offer now and always have the beautiful curly hair you want.



A Matchless Marcelle



Lovely Curls in 20 minutes

Liberal Trial Offer

(Only One Bottle to a Family)

For a limited time we are offering a full-size bottle of "Wave-Sta" (Spanish Curline Fluid) at a price that covers only the cost of compounding, advertising, and selling, which we figured down to $1.97. Please remember that this is a special offer for new users only and we cannot fill more than one order for each family at this price. If you are not perfectly delighted with results after using "Wave-Sta" for 5 days, simply return the unused portion and your money will be refunded.

Under the terms of our special trial offer you do not have to send any money in advance. Simply sign and mail the coupon. Then when the postman brings this remarkable beauty aid, just pay him $1.97, plus a few cents postage, and your hair worries are ended forever.

This offer may not be repeated. We urge that you take advantage of it at once. Remember, we take all the risk. If "Wave-Sta" doesn't make your hair beautifully curly, give it new life, new lustre, new silky sheen, all you have to do is notify us and your money will be returned in full. Have you ever heard of a fairer offer?

CENTURY CHEMISTS

Jackson Blvd., at Desplaines Street, Chicago

Send no money—simply sign and mail the coupon

New Wavy Bob

Wavy Bob

"Wave-Sta" solves the curling and marcelling problem for bobbed heads. Just a few drops when dressing your "bob," 20 minutes' drying and presto! you have a mass of beautiful ringlets, waves and curls. "Wave-Sta" will keep your hair beautifully curly for a week or more and protect it from the damage that constant exposure to artificial heat will bring. Read the details of this liberal trial offer below.

— COUPON —

CENTURY CHEMISTS Chicago, Ill.
Jackson Blvd., at Desplaines St. Dept. 17-I

Gentlemen: Please send me, in plain wrapper, by insured parcel post, a full sized bottle of "Wave-Sta" (Spanish Curling Fluid). I will pay postman the special trial price of $1.97, plus few cents postage, on delivery, with the understanding that if, after a 5-day trial, I am not perfectly delighted with this magic curling liquid, I may return the unused contents in the bottle and you will immediately return my money in full.

Name.....

Address.....

Town.....State.....

NOTE: If you are apt to be out when the postman calls, you may enclose $2 and "Wave-Sta" will be sent to you postpaid.

The Bulletin Board

Last Minute News About the Players, Pictures, and Studios

POOR Barbara La Marr died at Altadena, California, on January 30. Altho she was only twenty-eight years old, the "girl who was too pretty" couldn't put up a winning fight against the illness that attacked her. It was a sad end to a tragic life. The girl who had had five husbands and countless admirers was quite alone in the last weeks of her life. Her adopted father, Mr. Watkins, was her chief comforter.

Zasu Pitts, with a child of her own to bring up and a comparatively small salary, took care of the two children that Barbara adopted. She was glad to do it, because only those close to Barbara and her work knew of the kindness and charity that made Barbara, in real life, more beautiful than any glimpse the public ever had of her on the screen.

ON the day of Barbara's death, all Hollywood was congratulating a bride. Alma Rubens married Ricardo Cortez, and thereby hangs a romance. Cortez had a contract that forbade him to marry. When the contract expired, Ricardo wouldn't renew on the same terms. You see, after he signed the first time he met Alma and regretted his hasty step.

WILLIAM HAINES has been chosen to play the title-rôle in "Brown of Harvard." Jack Pickford has been engaged for the same picture. Parts of the picture may be filmed within the sacred precincts of Cambridge, Massachusetts. But failing that, the traditions of our oldest American college will be shot thru glass.

THERE will be two "magnificents" at the Metro-Goldwyn Studio. Ramon Novarro's next picture will be "Bellamy the Magnificent" and John Gilbert's will be "Bardelys the Magnificent." And both will be filmed at the same time.

IN this issue you will find a story about Roy D'Arcy entitled "A Soldier of Fortune." But evidently, the wanderer has decided to settle down and call Hollywood his home. Mr. D'Arcy recently married Mrs. Laura Rhinock Duffy. Mrs. D'Arcy is the daughter of a vice-president of Loew, Inc., which company employs the services of Mr. D'Arcy. It was a great day for D'Arcy when Eric von Stroheim cast him for the rôle of *Prince Mirko* in "The Merry Widow."

MARION DAVIES's next production will be "The Red Mill," adapted from Victor Herbert's popular light opera in which Montgomery and Stone were starred. Frances Marion has been engaged to write the scenario.

AT last, it looks as tho Bessie Love were going to get a really star part. She has been engaged to play *Lovey Mary* in a film version of that popular story. Harry Millarde will be her director.

FRED NIBLO and Mrs. Niblo (Enid Bennett) have sailed for Europe. After a tour thru the Continent, Mr. Niblo will go to Bagdad and remain there several months. His next production will be a story of Bagdad —whether ancient or modern, he doesn't say.

ADD another rumor to the list of stories about Gloria Swanson. Accepting the story as the genuine article, we have printed an item in Gossip of the Camera Coasts this month that Gloria is about to retire temporarily from the screen for highly interesting reasons. But now Gloria has officially denied the report and regretfully tells the world that no such important event is going to take place.

AT the moment of going to press, Lois Wilson has confessed that she'd like to play *Carmen*. But failing to realize her ambition to play the siren of Seville, she'll go into no more Western pictures. "Because," wails Lois, "as soon as I appear on the screen, people begin to watch for the horse and wagon."

HAROLD SHAW, director, was killed in an automobile accident in California. Mr. Shaw was the husband of Edna Flugrath, sister of Viola Dana and Shirley Mason. Viola's first husband, John Collins, died during the flu epidemic. Bernard Durning, husband of Shirley, died a little over a year ago. And now Edna, the third of the sisters, is left a widow.

AS you have heard, Gloria Swanson is leaving Famous Players-Lasky to produce her pictures under the management of United Artists—the Pickford-Fairbanks-Chaplin organization. While Gloria still has several productions to make under her own contract, she is already making plans for her United Artists films.

They say—and there go the Gloria rumors again!—that Miss Swanson's first release will be "The Miracle." Gloria will probably play a dual rôle, appearing both as the *Madonna* and the *Nun*. Whether or not Max Reinhardt will have a hand in producing the screen version of his great spectacle is as yet uncertain.

With all the publicity, so adroitly arranged by Morris Gest for "The Miracle," it looks as tho Gloria had obtained another "Ben-Hur" for her first independent production.

Meanwhile Gloria is still working for Famous Players-Lasky. Her next two films will be farce comedies.

Coming in May

"Around the Clock in a Studio," by Mignon Rittenhouse. Here's a story of the unsung and unknown workmen who do their bit in contributing to the success of a picture.

"Adrian's Advice to the Plain," by Alice Tildesley. In which an expert costume designer gives some tips to the girl who wants to be pretty and to the girl who wants to be prettier.

"I Want My Daughters to Have What I Had," by Elisabeth Petersen. It's a new sort of story about Irene Rich and about Irene's two charming daughters.

And, also, more stories and features than any other film magazine.

"We are advertised by our loving friends"

Mildred L. Still,
Schell City, Mo.

Marie L. Schaefer, Baltimore, Md.

W. H. Kugle, Jr.,
Clifton, Texas.

Mellin's Food

The use of the Mellin's Food Method of Milk Modification will enable your little one to have the healthy and robust appearance so typical of all Mellin's Food babies.

Write to us for a copy of our book, "The Care and Feeding of Infants", also a Free Trial Bottle of Mellin's Food.

Mellin's Food Co., 177 State St., Boston, Mass.

There are thousands like her

THESE days–when delightful women familiar to Fame are endorsing this cream and that rouge or perfume–we take secret joy in the knowledge that countless beauties, *unknown to greatness,* are using Tre-Jur Compacts and Tre-Jur Face Powder. . .

And finding in them, the final touch to Charm.

For the name Tre-Jur has become the popular Symbol of Loveliness—and its use by beauties famed and beauties unsung, is not only habit, but Fashion.

Tre-Jur Compacts have captured the Feminine World for three quite simple reasons . . . They are designed for supreme convenience. They are exquisite in their form and contents. They represent greater *value* than any compacts in America. Speaking of Value—do you know Tre-Jur Face Powder? Exquisite in quality, silken soft—in a lovely box of generous size—at 50c.

Sold at your favorite store or sent by mail from us. Compact refills are always available.

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TRE-JUR
FACE POWDERS AND COMPACTS

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Our Portrait Gallery

Lachman, Paris

ALICE TERRY

"Mare Nostrum," directed by Rex Ingram, will bring Miss Terry to the screen for the first time in months. The picture is one of the most important of the new films

Freulich

LLOYD HUGHES

He's the young fellow that has made such a favorable impression as Colleen Moore's leading man. You'll see him with Miss Moore in "Irene"

Ruth Harriet Louise

BIG SISTERS

Which do you prefer—blondes or brunettes? The blonde girls are Claire Windsor and her sister, Mrs. John Huck. The brunettes are Renée Adorée and her sister, Mira

Ruth Harriet Louise

SALLY O'NEIL

Our newest light comédienne—the star of "Mike"

Photo by I

NATACHA RAMBOVA

Here's an interesting portrait of an interesting woman. She's Mrs. Rudolph Valentino. Since her separation from her husband, she has been appearing in vaudeville and in motion pictures

Underwood & Underwood — Keystone View

ce the simplicity of Mrs. Cornelius H. Tangeman's attire. Would a ie director guess that she is a social leader? And (right) Gloria Swanson, who wears the most correct clothes, off-screen

erwood & Underwood — © Underwood & Underwood

s the way they really dress at Newport. Neither of these ladies ·wels and neither is carrying a lorgnette. They are es, Jr., and Mrs. Williams Burden, of New York

SOCIETY As the Movies Present It

By HAROLD SETON

IF the Smart Set could be embodied in one representative individual and the Movie Industry could be embodied in another, the former would be fully justified in suing the latter for libel and defamation of character. But, as there are so many people in society and so many more in pictures, misrepresentation will survive for an indefinite period. And we will continue to quote the ancient axiom, "Where ignorance is bliss, 'tis folly to be wise!"

Only at rare intervals is the world of fashion correctly portrayed on the screen. As, for example, in Lubitsch's transferring of Oscar Wilde's drama, "Lady Windermere's Fan," from the stage to the studios. And for every hit there are a score of misses. Or perhaps a hundred. So we must be grateful for small mercies.

As a confirmed film fan, a regular patron of .ne picture-houses, I have witnessed innumerable so-called "society" productions, and, in proportion as they have been pretentious, they have been preposterous. The general idea seems to have been "Get the most expensive actors! Put them in the most expensive costumes! And the most expensive settings!"

And *"expensive"* has been misinterpreted as *"expansive!"*

Cinema actresses have been at once underdressed and overdressed. Such baring of backs has never been seen outside of Florenz Ziegfeld's "Follies" or George White's "Scandals." And "The Music-Box Revues" and Earl Carroll's "Vanities," brilliant burlesques, are called upon for additional suggestions in sartorial embellishment.

"SOCIETY" women are revealed trailing around in yards and yards of cloth-of-gold, further adorned with ermine-tails and ostrich feathers. Ropes of pearls dangle to the knees. Diamond tiaras illuminate the brows. And the dwellings of these bedizened creatures are exaggerated in similar extravagance. Drawing-rooms are the size of railway-stations, ballrooms are the size of armories. Even bedrooms and boudoirs are on a hyperbolical scale.

Servants are presumably organized in companies and battalions, and are apparently drilled by sergeants totally unfamiliar with the social usages of polite circles. Butlers and footmen wear powdered hair and knee-breeches. They

What the screen labels "Fifth Avenue" is usually "Broadway." For the leaders of the Smart Set do not bedeck themselves in ludicrous finery. Neither do their servants wear breeches and powdered hair

© Underwood & Underwood © Underwood & Underwood

At left: Eleanor Boardman dressed up to represent a girl of aristocratic family in "Proud Flesh." Miss Boardman is an intelligent actress, but who would want such a conspicuous outfit in real life? At the right is the lovely Mrs. Vincent Astor, who is at all times charming, unassuming and inconspicuous, in spite of her great wealth

stand bolt upright, but hold their arms curved out like wish-bones. Housemaids and lady's maids wear short skirts, saucy caps and high-heeled slippers, with showy buckles. All of which is false and futile.

During many summers past I have been at Newport, Rhode Island, part and parcel of the life of that most fashionable resort in America. And I can state with assurance that when Newport is depicted in cinema productions, it is no more like the genuine article than a tawdry rhinestone is like a brilliant diamond.

In the first place, no such enormous staffs of servants are maintained in even the most impressive abodes. And no such standard of deportment is dreamed of. Men do not march about like automatons, and maids do not frisk about like soubrettes. Nowadays there is no great mansion at Newport where the men-servants wear powdered hair and knee-breeches.

Years ago the late Mrs. George Gould, who never went to Newport, but had an

Doolittle

Below: The home of Vincent Astor at Newport. It is quiet, restful and refreshingly old-fashioned. Can you imagine staging a movie "society party" such as is shown on the right in a home of this sort?

estate at Lakewood, New Jersey, trickled out her employees in this theatrical manner. But then Mrs. Gould had been Edith Kingdon, an actress.

Of course, if the homes of the élite were of such grandiose proportions as portrayed in the movies, regiments of menials would actually be required. But not in all Newport are salons or ballrooms half

(Continued on page 121)

The Romance of Business

The camera catches the spirit and fascination of Industry. On the platform, Director George Archainbaud and his staff are filming a scene for "Men of Steel." The company took most of the scenes for the picture at the Ensley Mills (left) at Birmingham, Alabama. Milton Sills, Doris Kenyon and May Allison are featured in this new First National special

SCREEN IDOLS *PAST, PRESENT and FUTURE*

A third article by the Editor-in-Chief of the Brewster Publications which analyzes some of the new and interesting developments in the star world

By EUGENE V. BREWSTER

LOTS of things have happened since I wrote "Screen Idols Past, Present and Future," which appeared in the January and February issues of this magazine, and I wish to make a few changes in my predictions. "Ben-Hur," and "Stella Dallas," "The Big Parade," "Lady Windermere's Fan," "The Vanishing American," "The Phantom of the Opera," "The Merry Widow," "His Secretary," "A King on Main Street," "The Scarlet Saint" are all showing in New York now as I write and, after seeing them, I must certainly re-adjust my calculations.

The first observation I wish to make is that "Ben-Hur," unquestionably the greatest picture ever produced, seems to clinch the contention that Ramon Novarro bids fair to be the greatest screen idol that has yet appeared. It will indeed be strange if his popularity does not daily increase for the next ten years at least.

Ball

Mr. Brewster says: "'Ben-Hur' seems to clinch my contention that Ramon Novarro bids fair to be the greatest screen idol that has appeared"

The next observation is that John Gilbert came to the front by leaps and bounds in "The Merry Widow," and capped the climax with his wonderful work in "The Big Parade," which, by the way, is easily the greatest war picture ever produced and which perhaps will ever be produced. Unless Mr. Gilbert is very unlucky or very indiscreet, his popularity should extend well into the future. Ronald Colman appeared in "Lady Windermere's Fan" and "Stella Dallas" and, while his acting in these plays was as near perfect as one could expect, I doubt if it will make him any more of a screen idol than he was at the time of "The Dark Angel." Richard Dix made a rapid advance when he played the part of an Indian so superbly in "The Vanishing American," which, by the way, was a very great picture with several very glaring faults.

EVER since Adolphe Menjou appeared in "A Woman of Paris," he has been growing steadily in popular esteem, and his characterization in "The King on Main Street" was so superb that we must figure this man among the possible screen idols of the future, altho of a much different sort than those just mentioned. Ben Lyon proved himself to be a great lover in "The New Commandment," and Lloyd Hughes was as pleasing as ever in "The Scarlet Saint," but I doubt if these two are quite in the screen idol class.

Mary Astor is certainly a beautiful young girl, and in "Don Q" she played the simple, demure maiden superbly; but, after seeing her in "The Scarlet Saint," I am convinced that she will never be a screen idol. A screen idol must have more than beauty. Eleanor Boardman advanced considerably by her work in "The Only Thing," and so did Conrad Nagel, but I fear that Eleanor Boardman's nature is not of the kind of which screen idols are made. With all her grace, beauty and charm, there is a coldness and aloofness that is forbidding to the great American heart.

As for Greta Nissen, I am still convinced that she has very great possibilities, altho at present she appears to be "on the way out" because of the "vampish" parts that they insist upon putting her in. We have only "The Dark Angel" and "The Eagle" to judge Vilma Banky by, but they are enough, and, other things being equal, she should easily become one of the screen idols of the future. Norma Shearer was a disappointment to me in recent pictures, but her work in "His Secretary" forces me to change my opinion. This young lady certainly has a lot of ability, plus charm and beauty, and she must be reckoned with. Colleen Moore must certainly have better pictures than "We Moderns" or she will soon be lost in the shuffle, and so with Corinne Griffith in "Infatuation."

THERE are two more ladies who have been struggling along for years and who have never quite reached the heights—Irene Rich and Belle Bennett. While both have done uniformly good work, they never quite "arrived." But Irene Rich in "Compromise," and particularly in

(*Continued on page 96*)

Will the Men

The men of the movies speak out and tell you what they think of Fannie Ward's philosophy of being seventeen at seventy

St. Elmo Boyce

Clarence Bull

Seely

LAST month MOTION PICTURE MAGAZINE asked the feminine stars of the movies whether or not they would follow Fannie Ward's example and keep themselves eternally young. As you know, Miss Ward has promised to make public her beauty secrets. Miss Ward, herself, has been so amazingly successful in keeping her beauty that, altho she is nearing her seventieth birthday, she looks like a flapper of seventeen.

This month, we have asked some of the men who are prominent in the movies to speak up and tell whether they admire artificial youth. The vote, for and against, is almost evenly divided.

Here are their answers:

By MONTE BLUE:

I BELIEVE a woman who has made a fetish of keeping young is anything but attractive to a normal man.

I'd like to have my wife grow old with me, to look across the table at her and realize that gray hair and lines are only proofs of what we've been thru together.

I should hate to sit opposite a woman whose face had been lifted, nose remodeled, hair dyed or skin peeled. I know my chief thought would be:

"Heavens, you're as old as I am—do you think you fool anybody? All you think of is how old you look and all you talk of is beauty prescriptions!"

Oh no! Oh no!

By WILLIAM COLLIER, Jr.:

I KNOW Fannie Ward very well and I think she's marvelous. If all women could imitate her, I'd say: "Good work—go ahead!" But all women cant. Fannie Ward is full of pep all the time. It's not put on. In Paris, she's invited everywhere because her hostess can depend on her being the life of the party and any affair with her as a guest is bound for success.

I know some girls who aren't over twenty-three who might as well be sixty for all the fun they get out of life. It doesn't help them to look young—their minds are already old.

Being sixty, looking twenty and feeling eighty dont go together. But looking and feeling young make age

These Men Say:

Malcolm McGregor (at the top of the page) says: "Let 'em be girls at ninety.". Just below him is John Bowers, who believes that youth cannot be simulated. Monte Blue (next in line) says: "Grow old along with me." And Jack Holt (at your left) thinks that it would be very disturbing, if you were sixty, to have your wife looking twenty

Admire It?

Are men attracted by artificial youth? Do they like the flapper grandmother? Some say "No." Some say that it doesn't make any difference

unimportant. Of course, there's nothing worse than a kittenish old woman, but youth—if it's sincere—is great!

Ball

By JOHN ROCHE:

I ADMIRE women for their minds more than their looks. If they are merely beautiful, I'm not particularly intrigued It seems to me that the mind and the heart of a woman grow more and more interesting and lovely with the years. If she's wise, she doesn't let her body deteriorate, but no woman with a sense of humor could spend the best part of her time in a beauty shop!

Waxman

By GEORGE BANCROFT:

I'M no authority on age. Women I like always look young to me. When I meet a woman, I look first at her eyes and from them to her mouth. After I've seen her eyes and her smile, I know whether or not her personality appeals to me. If it does. I'm strong for her.

I know other men have heard me raving about a woman I've just met and have said to me: "Why, she's old enough to be your mother!" It surprises me, for age has never entered my mind. After all, what of it—what's the difference?

By RAY GRIFFITH:

IF women can get away with it, eternal youth is great stuff. I dont see any good reason for anyone's settling down to old age while there's a chance to dodge it. There are very few Fannie Wards who make a success of it, the majority are rather pitiful because they're wasting time when they might be living.

By JACK HOLT:

IF I were sixty, I think I'd find it rather disturbing to have my wife looking twenty. I'd rather she looked at least as if we belonged to the same generation. I have no objection to women's looking as young as they can, tho. I think everybody should, as a matter of fact.

(*Continued on page* 84)

And These Men Say:

At the top of the page is William Powell, who thinks that disguised age is pathetic. Next is John Roche, who believes that they grow more interesting with the years. Ray Griffith thinks it is great stuff if they can get away with it. To your right is Michael Arlen, who says: "Their faces are always on their minds. And what is youth if not freedom from care?"

Gilda Gray Goes Native

Gilda Gray took her famous grass skirt to Porto Rico and found that a tropical beach is a better dance floor than a night club. Warner Baxter is her leading man in "Aloma of the South Seas"

"Aloma" is a film that is promised in the not-so-distant future. The stage play is said to have gained much in its transference to the open air

Gilda Herself Without Frills

Miss Gray never has been allowed the luxury of kidding herself

By Sara Redway

Monroe

She likes to talk about her home and her pets and her kitchen—this most exotic of all New York's dancers

BANKERS, at the peak of their career, do not drop their fountain pens and whimsically decide to be great, strong motor-men; plasterers, tired of it all, do not shoot the works in order to learn to play the 'cello; puddlers (and there, I believe, I have you!) do not take up paleontology. But rich man, poor man, beggar man or politician, will consider the world well lost for one good chance to be in a moving picture. Maybe it's the same urge that has led many a misguided mother to the photographer to have little Junior's picture taken, as is, with one toe in his mouth. Maybe it's the great gold rush, and then again it may be just plain curiosity. Whatever it is, it is contagious.

Moving pictures have robbed many a home of a little woman about the place, many an office of the kind of girl that men forget. And that's perfectly all right with me. Any of us would rather be able to write "Profession—Actress" on our registration blanks than be forced into the ignominious confession, "Housewife." But when the screen reaches out and grabs a pearl of another oyster, then I feel I have cause for complaint.

A FEW years ago in a night club in New York, someone discovered the South Seas. The Doctor Cook who did the discovering has sunk into oblivion, but the lady delegate stayed on. As a matter of strict fact, she was well known before the South Sea mania, but she is principally noted for bringing the grass skirt into the American home. Her name is Gilda Gray and I would rather see her dance to something insinuating with a few tom-toms thrown in for good measure than anything I can think of.

Miss Gray wore a red wig, a grass skirt designed, I believe, by Peggy Hoyt or some equally well-known New York designer (just little primitives, we are), and a number of artfully placed flowers. There was a pink light, the color of camellias, and a heavy sweet perfume, and the husky voice of Miss Gray singing something about white shadows and Taiti. It may not have been art, but it was what I like. Anyway, it brought her to the peak of her profession as a dancer. At least, she had a great many photographs in "Vanity Fair," and she was asked to pose for fashion pictures, and if that isn't fame, nothing is.

AT other times, Miss Gray would sing the "Beale Street Blues" or the "Saint Louis Blues" better than anyone has sung them before or since, and she would move rippling about in a tight shimmering silver dress. In fact, the way she sang and the way she danced was so very close to acting that it was inevitable that she should finally turn to the screen. I am sorry, personally, but then that may be because I have not yet seen her first picture. She will undoubtedly be good. Everything Miss Gray does, she does expertly.

The picture is "Aloma of the South Sea" and Miss Gray is the star. She is the only actress that has ever been engaged for a picture without a screen test. That's how good she is. She will wear a dark tan make-up and a black wig and step before a new and different public in a dramatic and exacting rôle.

There is nothing exotic or languid about Gilda Gray. She is as cool and green as Undine splashing up from the sea, and I cannot see why she should have turned tropical. Her hair is pale yellow, her eyes are grey-green and slant up at the corners. She has broad, high cheek-bones and rather delicate features, and yet she is the queen of South Sea dancers. She is Polish and used to live in Milwaukee, and still she has the heart and imagination to feel Southern. She must be a great actress.

To talk about Gilda Gray personally is almost impossible without mentioning her husband, Gil Boag. And rest assured that if I didn't mention him, she would.

(*Continued on page* 117)

Dress to Suit

Here are some frocks, coats and evening gowns selected by the stars as sensible and in excellent taste for the girl between sixteen and twenty-four

Colleen Moore chooses this dancing frock as a most becoming and useful party dress. Its full skirt, with scalloped edges, is attractive for a young girl. The gown is made of orchid net, trimmed with roses of shell-pink satin. So far as possible, the young girl should choose light pastel shades for evening wear

The girl to the left is Betty Bronson, posing in her idea of what the young girl should *not* wear

At the left: Betty Bronson in a bewitching afternoon costume. The coat is of tan duvetyn, cut in straight lines but not too tailored. It is trimmed with fitch fur, which is more becoming to young girls than the extremely expensive skins. The hat is of French velour with a bow in the front

A pajama set of pink crêpe de Chine makes an attractive garment for the girl who is slim enough to look well in it. These pajamas, worn by Betty Bronson, are trimmed with narrow ruffles of lace and edged with rosebuds at the neck and sleeves

Your Type

Do you look like any of these stars? If you do, you will find these pictures a practical guide in planning your wardrobe

An extremely full circular skirt is the feature of this thoroly charming evening gown which Mildred Davis Lloyd selects as an ideal dancing frock. The dress is made of white chiffon and the skirt is embroidered in rhinestones in a cascading rain effect. The flowers at the shoulder and waist are white gardenias

At the right: Mildred Lloyd likes this serviceable felt hat of reddish brown, caught at the side with tan and brown quills

At the left: There is real distinction in Jobyna Ralston's street dress. The loose sleeves are particularly attractive on a young girl, and the skirt, slightly longer than the average, has a graceful line. This frock is of black velvet worn over a blouse of tan chiffon with a tan silk collar and a blue tie. Miss Ralston's hat is a black velvet Tam

An evening gown that is serviceable for dinner and the theater. It is a very necessary costume for the city girl. Yellow Salome velvet is the material used and the gown is cut along Princess lines with a circular skirt. A deep yellow rose at the shoulder is the only ornament. Betty Bronson finds this a useful addition to her wardrobe

Mrs. Erlynne's sitting room of blue and rose. Notice the attractive draping of the blue net curtains at the windows. These are hangings that might be copied in a less pretentious room

A breakfast room with a singularly charming window looking out upon a garden. Of course, it isn't possible to own real Chippendale chairs, but good reproductions of these graceful pieces may be just as attractive

Lubitsch Designs An English Home

All the elegance of Mayfair may be found in the settings that form an ideal background for the sophisticated charm of "Lady Windermere's Fan"

Notice the position of the desk in this library. It is placed between the windows where the light falls over the writer's shoulder. The windows are hung in blue and gold damask

A formal reception room in taupe and gold. The rug is of taupe Chenille. The room is a combination of the English Georgian and the French of Louis XIV. The curtains are of tan gauze with over-hangings of gold-colored antique satin

The Things They Say—

About Gloria Swanson would make Baron Munchausen sound like a piker. Selma Robinson explodes the bunk about Gloria

PROBABLY there isn't an actress in the motion pictures today who is more talked about and less known than Gloria Swanson. The two go together. Many people who dont know her talk about her and what they dont know they make up, with the result that she has been surrounded in the public mind with all sorts of fanciful exaggerations about herself, about her clothes, about her career, about her home life, the things she does and the things she doesn't do.

Gloria, if you haven't met her yourself, isn't glorious. You cant call a person glorious who is quiet and thoughtful and gentle; she doesn't throw off sparks, except when she acts. She has a good brain, but not of the wisecracking kind known as witty; she is arresting, but not dazzlingly beautiful: her nose is the short sharp curve that you've seen in her pictures. Her mouth is firm and clean cut; her eyes are gray-blue and slanting.

A quiet and gentle woman with a good brain. Interesting, but not dazzling. Arresting, but not beautiful. That's the real Gloria

"I've read," says Gloria in her placid voice, "that I make more money than any other screen star. My salary is said to be close to a million, or more than that. I forget which. But really it's not true. I can name many who earn lots more than I do. And the way I'm supposed to be spending it is enough to make King Midas turn in his grave. Look at this."

"THIS" was a clipping from a newspaper that told all about Gloria's new home—written by someone who most likely imagined the whole affair, because no one but Miss Swanson and her architects know the plans.

"Look," said Gloria, "it's enough to make me weep—or laugh. I dont quite know which. If all the exaggerations about me were written into a book, it would make Munchausen and Paul Bunyan fade into dull reality beside it. If people didn't believe them, I could sit back and enjoy them. But this way!"

She handed me an envelope of newspaper clippings from all over the country. They described her new home, the latest subject for wild exaggerations. In one clipping I read that Gloria Swanson had imported from Italy an old palace, ancient stones and all, and would have it rebuilt on the roof of a sky-scraper. In another clipping it was reported that her home would be an exact copy of a French château with no detail overlooked, and still another clipping said it would resemble a castle on the Rhine, with a handsome roof garden surrounding it. A paper out West printed a diagram of the layout, and a New York newspaper said that the construction would amount to about two hundred and fifty thousand dollars, of which three thousand dollars would be spent on the private elevator alone.

NOW, New York is a pretty expensive place to build, but not that expensive. For a quarter of a million dollars it is possible to erect even there a small apartment house or hotel. The truth of the matter is that Miss Swanson's new town home will cost no more than seventeen thousand dollars—maybe less, if she can effect further economy. It will be a roof apartment on the hotel where she is now occupying a suite on the top floor. There were three small apartments to begin with, and Gloria has had them all transformed into one. The elevator may have cost three thousand dollars, but it belongs to the hotel, not to the Swanson apartment exclusively.

Anyone who has seen Gloria Swanson's present home knows that it is distinguished by its simple elegance. There are things in it that were bought because they were beautiful and she loved them, not because they were expensive. It would take a connoisseur rightly to estimate what they are worth, tho that really is not of great im-

portance. The antique walnut secretary in her drawing-room, and the red and purple damask settees, for instance. They must have been expensive, for anything so rich and mellowed must have cost money. But there is no attempt to feature their value, to make the visitor stand off in awe. No. Over the red damask seat is a crazy water-color that Gloria herself painted, and all her friends tease her about. Her grand piano is cluttered with pictures of her children, her husband's pipes and tobacco, a pencil sketch she made and lots of other little evidences that the room is for living, not for show.

"THEY SAY" THAT

Gloria's apartment cost a quarter of a million dollars. That she's the highest salaried star on the screen. That she has a three-thousand-dollar private elevator. That her husband has no means of livelihood. That her children are underdeveloped. That she was a salesgirl in a department store

But not a single one of these stories is anywhere near the truth!

"THE real reason I'm having the new apartment built is so that we'll get some room to move about in," Gloria explained. "There's no place to receive people here, no place to dress or do anything. Wont it be wonderful to have a room for Baby Gloria? She'll be able to come down during the week and spend a few days. As it is, I've got to be content with a week-end view of her.

Speaking of Miss Swanson's children reminds me of another exaggeration—the one which has caused her the most pain. You know how steadfastly she has refused to have them photographed for the newspapers. President's nieces, prize-winning infants and sons of the rich have appeared in print, but never Gloria Swanson's two youngsters. It seems to me a mother should at least be entitled to decide whether she wants her children's photographs scattered over the whole country, especially if the mother happens to be the most talked-of woman of the day.

Any time someone feels like suing Gloria, or seeks to establish himself as her long-lost brother (tho she is an only child), out will come the pictures of Baby Gloria and Joseph. I know that these were the reasons that motivated Miss Swanson's refusal to permit news cameramen to snap their pictures, yet many many papers have hinted at things too unfair to talk about; that the babies were deformed, or mentally deficient.

AS a matter of fact, it would be difficult to find anywhere two such perfect children. Little Gloria looks as her mother did when she was her age. She has lovely lustrous skin, like a pearl, blue eyes and blonde, softly waving hair. And her mind is that of a ten-year-old child, tho she is only five. She thinks things out for herself, she knows her own mind and is not afraid to speak it; she can converse with people much older than herself. Joseph, or Brother as he is called, is a pugnacious little Irishman with a broad, high forehead and an amazing capacity for arguing. Maybe he'll be a judge some day. He's only three and a half years old, but he's never been beaten in an argument.

(*Continued on page* 103)

The Younger Generation Has No Manners

Mr. and Mrs. Rin-Tin-Tin are horribly ashamed of their children. In spite of the best training in the world, the pups will insist on sitting on the dining-room table

The Star Who Stands Alone

By ELISABETH PETERSEN

Diem

Carol Dempster is like no other girl in pictures. She is an individual apart from the other movie people. Hers is a charm that appeals to the imagination and to the mind of the screen audiences

THE charm of Carol Dempster has been discovered at last. She has a Scotch grandfather.

(No, we dont mean what you do at all.)

Up in the Highlands there are those who still believe in the "wee folk," and many an old shepherd watching his flock has seen strange things in the mists that caress the peaks of the Bens.

Some of these fairies found their way to Duluth, Minnesota, to attend the christening of a little girl whose name is Carol Dempster.

And tho there are many miles of land and sea between Duluth and Edinburgh, the baby had recaptured the magical charm of the old city.

The fairies saw it, of course, and they endowed the baby with the gift of imagination. Then chuckling cannily, they flew back to the auld countrie.

There is an elfin loveliness about Carol Dempster that gives her an old-world charm. Her brown eyes are different from other brown eyes, just as her piquant chin and three-cornered smile are different from any other chin or smile in the world.

And yet her flashes of repartee, her insouciant sophistication, the immaculate smartness of her slim young person, place her definitely in the scheme of things ultra modern.

SHE is like Princes Street itself, that most famous of Edinburgh thorofares, with its rows of fashionable shops on one side, and the terraced gardens rising to the old gray turreted castle on the other. Here the twentieth century is separated from the mediæval days of story by a narrow span crossed in a moment.

Up and down the street you find something of her elusive spirit. She is kin to the patrician girl of high estate who promenades there, and the mystery of the old castle itself is mirrored in her eyes.

Down at Castle Gate you see her again. There in the slums living in the crumbling gray buildings that were once the homes of Scotland's great, you see her in the waifs of destiny huddled together in the closes.

For the dreams of the ages are in her eyes.

CHARM is deathless. Edinburgh is haunted by its lovely and tragic queen, Mary Stuart, and it is not difficult to vision the slim girl with the Scotch grandfather moving about the stately corridors at Holyrood.

I think it is the imaginative charm of Carol Dempster that appeals to the intellectual among movie fans.

(*Continued on page* 102)

Robert Edeson sketching between scenes of "Braveheart" at the De Mille Studio

Raymond Hatton drew the plans for his new bungalow at the beach

THEY CAN THAN THEIR

Some of our players came from the skylight studio to the Kleiglight studio. They still keep their hands in practice by making sketches between scenes at the studio

Seely

Carl Miller (above) is a member of the Southern California Sculptors' Society. He used to carve statues and teach modeling for a living. But the screen won out. At the right: Jean Hersholt—one of our favorite villains—can use a paint box as well as a make-up box. Here he is making a sketch of his son

Freulich

Marian Nixon and her sister, Linda, have a fascinating hobby. They paint little clay ornaments with bright colors and use them for decorating their home

DRAW MORE SALARIES

Do you know that John Barrymore was an artist before he was an actor? And that Rex Ingram was a sculptor? And that Mal St. Clair was a cartoonist?

Mandeville

Edward Earle (above) is both musician and artist. Mr. Earle plays the violin and also paints Japanese screens, which are highly prized as gifts by his friends. At the left is Jobyna Ralston, who goes in for the ladylike and Victorian art of making portraits of her friends. Here is her impression of Harold Lloyd

The studio musicians make 'em laugh or make 'em cry. They play for dances, weddings and death-bed scenes in the world of make-believe. Here is an orchestra striking up that barber-shop chord while Adolphe Menjou bobs the hair of Louise Brooks under the supervision of Mal St. Clair

"Sound Your A, Professor!"

By Mignon Rittenhouse

MUCH has been said about the stars, and of late, even the directors and continuity writers are coming into their own. But there is one little group that sits on the side lines of the set, or occasionally serves as atmosphere in some Pirate's Den dance scene, that has been quite neglected. They are the studio musicians who not only furnish the background for most of the high-voltage acting which you see, but inspire many a frenzied director when near the point of distraction; help to offset the hammering and racket which goes on in all big studios, and between shots try to keep everybody amused and happy.

This group of men—usually consisting of the pianist, violinist, cellist, drummer and saxophone player—know more about the stars and directors than almost anybody else on the lot. Why shouldn't they? They are with them day in and day out, in the studio or on location. They see them at their best and in their tantrums. They know just what yarn will bring a smile to the sober face of Tommy Meighan; what pieces will bring tears to Norma Talmadge's soulful eyes. They can tell you why Gloria wears such a formidable frown this morning.

Ask those down on the Long Island Lasky lot who their prime favorite around there is, and they will be sure to tell you it's Bebe Daniels — sportsman-like, unaffected Bebe, who likes nothing better between scenes than to beat the drum, and who never omits to say a cheery "good morning" and "good evening."

THE life of the studio musician is not such a cinch, as Frank Bahr, who has been musical director in the Eastern studio of Famous Players-Lasky since it opened about five years ago, assured me; even tho it does include compensations, such as being privileged to teach pretty Jackie Logan to play the piano. He was sitting, at the time he made this statement, in a tiny box decorated with Christmas holly on the set of "Glorious Youth." Both he and his comrades were in snug-fitting uniforms, and looked slightly warm.

"This isn't so bad," commented one of the men. "But you should have seen me the other day. I had to wear a

Frank Bahr, musical director of the Paramount Studio, knows that Gloria Swanson works best when he plays Russian music

pair of long whiskers which got in my way and tickled my face like mad every time I blew on my saxophone."

"Whew, I'm hot," exclaimed another, in spite of the fact that he was sitting close to the scene of an ice carnival. "Being cooped up in this little box with the 'baby spots' centered on us isn't my idea of a musician's paradise."

"But you'll appear in the picture," I reminded him. "Aren't you thrilled over that?"

FOUR or five faces lit up with broad grins. "I would have been five years ago," he exclaimed. "But not any more. I remember that I took all my friends and relatives to see me the first time I made my screen début. That was the night when I *did* feel hot under my collar. I clung to the first balcony seat like grim death as the part which I knew was the cue to my entrance drew near."

"What did they think of you as a handsome hero when you did appear?" kidded the man beside him.

"That was the dickens of it. I didn't appear—that scene had been cut out of the picture."

The orchestra struck up for the carnival scene, and two pretty extra girls in skating togs glided onto the set. All around me were numerous other girls in angel costumes, and evening gowns. A few were pointed out to me as the players from the Paramount Picture School. It did not seem just then such a hardship to be a musician on a studio set.

"TODAY we're serving double duty," said one when the scene had been shot. "We're atmosphere, and the orchestra."

"Do you get double pay?"

They merely grinned, but I gathered that they didn't.

I found the leader and his little group of men in the Swanson set down-stairs the next day. This time they were seated on the side-lines, sans uniforms.

"You wont collect double pay today," I greeted them. "Dont you wish you were up-stairs?"

Gloria was being directed in what I was told was the "boiler-room scene" of her latest picture, "Tamed." She stood high on a raised platform some feet away, looking very tiny and elflike as she talked with Larry Gray, who plays her handsome lead in the picture.

Mr. Bahr and I had plenty of chance to talk together this time. In order to be a successful studio musician

(*Continued on page* 106)

Those Were the Gay Old Knights!

What's that line about "no metal can touch you"? Leon Errol, in "The Lunatic at Large," begs to disagree

Photo by Spurr

MAY McAVOY

This is a picture of a girl who never gave a bad performance in all her career on the screen. And very few other stars—masculine or feminine—can rival Miss McAvoy's record of intelligent, sympathetic and notable acting

She's Just Mrs. von Stroheim

And Hollywood wonders why the woman who has been married five years to a "tyrant" is still happy!

By Alice Leslie

SHE sat in her canvas-backed chair on "The Merry Widow" set, quietly, restfully, a grateful contrast to the glittering throngs that moved in the reverseless waltz beneath the Cooper-Hewitts.

The script girl's pencil dashed briskly across a page near-by; make-up experts applied powder to shining noses and repaired damaged lips and lashes; prop boys hurried in with fans; electricians manipulated lights; cameramen ground busily. But the woman in the chair just sat.

A celebrated guest of the studio watched the scene a moment and then walked over to her.

"And what do *you* do?" he inquired.

She smiled.

"Nothing," she replied, and went on doing it.

THAT woman is Mrs. Eric von Stroheim, wife of the director—she is to be found wherever her brilliant husband labors over his creations, beautiful or terrible, light comedy, grim tragedy or sophisticated drama.

"How was that scene?" he will say, pausing by the canvas-backed chair.

If she nods approvingly, he goes on, without comment.

If she says: "I dont know—not so good, I think," he stops. . . .

"I'm not clever. I dont know how a thing should be done or why it appeals to me. I merely know whether or not I like it," she explained, as she sat, in her restful way, in her spacious living-room.

She is a fine-looking woman, with dignity and poise. Her eyes are wide set and seem to be quietly smiling even when her lips are grave. She makes no unnecessary motions, has no dangling chains or ornaments with which to occupy nervous fingers as is the Hollywood habit—she seems to personify peace.

"MR. VON STROHEIM may not agree with me, but he always listens. Not every man will listen, will he? He says that I have the view-point of the audience and that he may be too close to what he is doing to get that. If he can find out why a scene fails with me, he corrects it.

"Ever since he made 'Blind Husbands,' his first success (except during the making of 'The Merry-Go-Round,' when the baby came), I have been with him on the set every day. It's good for me, I think, because I am able to sympathize with him when he has had a hard day. A wife who had been at home might unthinkingly suggest going out, but one who has lived thru a studio day with her husband knows that a quiet evening at home is best.

"So when Mr. von Stroheim is working, we spend our evenings here. Perhaps he lies down on that couch and I sit in this chair and we are both silent. Why

(*Continued on page* 112)

The von Stroheims' romance began when Mrs. von was an extra girl and the director threw mud on her car with his white-gloved hands! The extra girl quit pictures to make a home for the most temperamental of men. They now have a three-year-old son, and the high-strung director is a devoted and patient father

Lincoln is proud of the fact that the Stedmans are one of the first families of the screen. Being the son of a movie star isn't so bad. At the age of fourteen, Lincoln had a good start on his career. Here you see him with Ella Hall in a picture called "The Charmer"

Carpenter

The pint-size flivver played an important part in Lincoln's life. His mother was always afraid that some full-grown car would mash it. Lincoln and his power-wagon appeared with Lila Lee in "Puppy Love." At the left, a picture of Lincoln at the age of sixteen

Growing Up with the Movies

By Lincoln Stedman

THE tall boy had a little wooden box on three legs. There was a rickety crank attached to it. Hour after hour the tall boy would practise cranking the would-be camera. And hour after hour a little fat boy in knickerbockers would admiringly sit and watch the tall lad.

But finally the tall boy gave up the task of trying to be a world-famous cameraman . . . at the old Selig Studio in Chicago . . . and went with his father on a vaudeville tour.

The tall lad was Wallace Reid. I was the plump little person.

Wallie was a fine-featured boy with a sensitive mouth. Little did he dream in those days that he was to become the most loved—and sorrowed—motion picture actor the screen has ever known. And how he tried to learn the art of cranking! . . . but finally he gave it up and toured the country with his father.

Those were the grand and glorious old days when the motion picture business was really in its infancy. It amuses me when wise wits speak of the present infancy of the industry. They dont know what infancy means in this business. They should have seen the ingenuity that was needed to make pictures . . . the work and the hardships of it, the small salaries, the long hours, and the tedious, thankless and endless labor.

THERE were no artificial lights in those days. We waited until the sun was good and ready to make its shining appearance. And often in misty Chicago the sun was very dilatory—sometimes forgetting to shine at all. And stages were not stages, but wooden platforms with canvas tops, held swayingly in position by four very slender poles.

The make-up the actors used was ghastly. It was a yellowish grease-paint which was applied generously and made the wearer look as if he had but recently recovered from a severe attack of cholera, with malaria combined. The photographic effect was just as bad. The subject had a pasty look as tho he had indulged in too many puddings, and that puttylike appearance was further enhanced by very black lips and shadowed eyes. In those days we knew no better and were happy in the knowledge that our appearance at least showed a sharp contrast between lips and complexion.

I did not make my first screen appearance until I was nine years old. But first I had better tell you how the Stedman family became one of the first screen families.

"BUD," that's my mother, you know, was singing in light opera in Chicago and was making a splendid success—even if it is her son who says it. My dad was an actor

Myrtle Stedman's son, literally educated in a studio, tells of the early days of the screen—seen thru the eyes of a child

Witzel

Above: Lincoln in "The Home Town Girl" with Vivian Martin, filmed in 1918. The other boy is Charles Richards, now production manager for Mrs. Wallace Reid. At the left: a new photograph of Lincoln and "Bud"—his mother

and stage director. It must have been about 1910 that "Bud" met Otis Turner, who is known as "the father of the industry." He had a funny little barnlike place on Irving Park and Western Avenues, and he asked "Bud" if she wouldn't like to appear in some moving pictures which he proposed to make.

That was "Bud's" introduction to the Selig Studio and to Colonel Selig, for whom she appeared in pictures for quite some years.

"Bud" had spent her summer vacations in Colorado and was a very proficient horsewoman, so she was excellently qualified to be "the Selig girl" . . . as they called the players in those days, in lieu of calling them by their own names. You had to be versatile, too. In the summers you rode the plains as an outdoor girl and when the snow fell and winter came "society dramas" were made. And you couldn't bring your lariat into the drawing-room.

So "Bud" became the Selig leading lady.

WHEN I was about nine or ten, we went to Flemington, Missouri—the whole troupe of us together with the great old-fashioned Packard in which we used to careen to and from location. We were going to "the wide open spaces" to make a Western a week, crammed full of daredevil stunts and flickering emotion.

It was at Flemington that Tom Mix joined our troupe. Tom in those days was working with a small circus wintering near the town, and I never shall forget my first glimpse of that now-famous Western actor.

I had run away from "Bud" and dad and had gone across town to take a peek at the animals. But when I got there the wild creatures held no interest for me. There was too much going on in an adjacent corral. A man on the buckingest bronco I have ever seen was tearing like mad up and down the small confine. His little mustang would rear and make every effort to throw him, and still the rider clung on tenaciously.

Finally the animal was tamed and the man descended. It was Tom Mix.

Tom in those days was a typical vaquero with none of the furry chaps and silver-studded holsters that mark his present-day activities.

So Tom was added to our troupe . . . one of the finest men I have ever met. Kind-hearted and good. These qualities can be substantiated by many of the cowboys who knew him in those days and who are still with him at the Fox lot, working in his pictures. He was a daredevil stunts man—and still is—never permitting any doubling.

WHEN the first snow fell, we returned to Chicago and our "society dramas." The following summer found us in Canyon City, Colorado, where we established a little encampment and called it American City. It was there that I made my picture début.

I was a little Indian boy in black wig and iodine stain. I received fifty cents a day for my work and all I did was to sit around a camp-fire with other pseudo-Indians. But I never had any desire to become an actor . . . it's strange, too, with "Bud" and dad both theatrically inclined. I thought at the time that I would work about a week or so—earning at least $3.50—and would buy a soft-drink stand, thereby immediately coining a fortune and retiring to a life of ease and many varieties of soft drinks. The dream never materialized.

Bill Duncan joined our troupe then and "Bud"

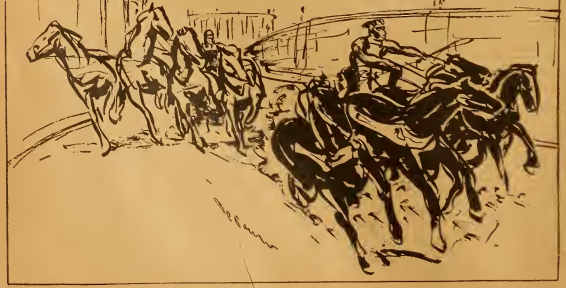
(*Continued on page* 114)

As an Artist Sees the Movies

Three impressions of three hits sketched with a brush in the Japanese manner by Victor De Pauw

The artist has chosen the moment from "A Kiss for Cinderella" when Betty Bronson alights from her golden coach to attend the Prince's ball. Notice how Mr. De Pauw has caught the peculiar grace of Betty Bronson's eloquent hands

A great scene from "The Big Parade"—the march thru the woods. It is an example of King Vidor's finest direction—this battle scene in which the doughboys advance against concealed machine-guns. The three figures in the foreground are Tom O'Brien, John Gilbert and Karl Dane



This is the scene that made New York audiences shout and cheer —the chariot race from "Ben-Hur." Mr. De Pauw has caught much of the speed and excitement of the race. The white horses are driven by *Judah, Ben-Hur*, played by Ramon Novarro. The black horses are guided by *Messala* (Francis X. Bushman)

The Road to Fame

As pointed out by June Mathis, who has guided stars and directors to success. And Miss Mathis has traveled along the road herself

By Alice Tildesley

EVER since Rudolph Valentino was plucked from obscurity and set like a crown jewel on the lofty brow of Fame, aspiring artists have looked with longing upon the hand that placed him there.

More than one faltering pair of feet has June Mathis set upon the right road, too, so that Hollywood's evening

"Wish I may, wish I might
Have the wish I wish tonight!"

usually ends with "May June Mathis discover me!"

Those who are repeating this charm had better get out their hand-mirrors and take a long, long look, for in words of chairmen "The eyes have it!"

Miss Mathis and her husband, Silvano Balboni, the expert photographer who has now been made a director

"WHENEVER I view a possible choice for a rôle," said Miss Mathis, smiling up from her canvas-backed chair on her husband's "set," "I first notice the eyes. There I find what I call the soul, and by this alone I judge. You may alter everything except your eyes, in these days when tucks are taken in necks, chins blunted or sharpened, and noses remodeled at will. Hair may be dyed, eyebrows plucked and teeth replaced, but the soul that looks out of the eyes is the real 'you' and only goes at death.

"Some call this soul 'personality.' Elinor Glyn calls it 'It,' but to me it is the living spirit. If you have it, I can do much for you, provided you are willing to work. Work—hard, conscientious, unremitting work, is part of the secret of success; but another perhaps more vital part is what I call 'vibration.'

"YOU must, in order to succeed, constantly think along a certain plane. Every thought creates a vibration and if you are vibrating on the right plane, you will inevitably come in contact with others who can help you. It's like tuning in on your radio. If you get the right wave-length, you have your station.

"If I were to advise boys and girls who would like to get into pictures, I would say —learn to dance. Not ballroom dancing but stage dancing. Yes, when you're a star you may have a double to do your dancing for you, but if you dont know how, you cant take the proper pose for close-ups, you wont be convincing and you wont have command over your body at all times.

"Learn to swim and ride and play golf and tennis. Part of the value of all this is that you are actively preparing yourself for the career you want, and if you are also reading and studying for it, you will not fail to arrive."

MISS MATHIS has reason for recommending this road, since she has traveled it herself and knows how steep and rough and long it is.

For ten years she was on the stage, first as a child actress, then in vaudeville, then in stock and road shows that played every town and hamlet in every state in this country at some time or another.

"Everything you do is valuable," she observed. "It was on the road that I learned the view-point of audiences—what is universal hokum, what will get by in New York and what they wont take in the small town. Massachusetts will applaud things that will be received in blank silence in the Carolinas, and Oregon enjoys what Delaware rejects.

"But after ten years, I locked my trunk and told my mother that I was never going on the stage again. I had decided to write for motion pictures. I took my savings, moved into a room in New York and began to work. I studied hard. Sometimes I read two or three books

(*Continued on page 94*)

June Mathis says:

"Whenever I view a possible choice for a rôle, I first notice the eyes. There I find what I call soul, and by this alone, I judge. You may alter everything except your eyes, in these days when tucks are taken in necks, chins blunted or sharpened, and noses remodeled at will. Hair may be dyed, eyebrows plucked and teeth replaced, but the soul that looks out of the eyes is the real 'you' and only goes at death"

When Skirts Were *Skirts*

Alma Rubens poses in sixty years of feminine fashions

In the sixties, a gown was a matter of architecture, not dressmaking. Rooms were spacious and the lady in crinoline didn't have to ride in the subway

The seventies ushered in the tight-fitting bodice, the bustle and the bonnet. The material of one gown would have made a complete wardrobe for the girl of 1926

In the nineties, came the leg-o'-mutton sleeve and the first tendency toward narrow skirts. And the hem of the gown was supposed barely to escape the floor

At the right of the page is the correct fashion of 1907. The girls affected an adaptation of the Empire style. And false hair was a necessity for any well-groomed woman

She's Our Most Versatile Star

And Doris Kenyon is also the best answer to the challenge that movie stars are "beautiful but dumb"

By Eleanor Green

DORIS KENYON is the screen's best answer to the challenge that its stars are beautiful but dumb. Doris is beautiful, but she is so far from dumb that there are at least two other careers she might turn to if (Heaven forbid) all the movie studios in the world were to be closed tomorrow.

Miss Kenyon began her career neither in the Follies nor as an extra girl. After she left school, she joined the choir of the Grace Presbyterian Church in Brooklyn and later sang in the Bushwick Methodist Church, also in Brooklyn. It was the sort of career that would meet with the approval of any grandmother. Doris had a charming voice and she was pretty. Too pretty, in fact, to remain a choir singer.

And Broadway, New York, is only across the river from Brooklyn. So Miss Kenyon journeyed over the bridge and got a position in one of the late Victor Herbert's light operas—"Princess Pat."

ALMOST immediately after her stage début, the movies got her. Doris was too charming to remain unnoticed. Moreover, hers was a new and fresh sort of beauty. Her light brown hair was of a shade that cannot be duplicated in a beauty parlor. It had a natural wave—the kind you read about but almost never see. And the color in her cheeks was her own.

At the time Miss Kenyon made her film début, girls of education and breeding were considerably scarcer in the studios than they are today. It was, at that time, "not quite nice" to go into the movies. Even a few of the better sort of stage stars were not completely convinced that the movies were a reputable career.

BACK in 1915, when she made her screen début, Miss Kenyon was very young. But she had a tremendous advantage over the other actresses. She had a good education and a background of culture. Moreover, her father was a poet and Doris had been reared among gentlefolks. She was a graduate of the Packer Institute in Brooklyn and she had also attended classes at Columbia University. So, in spite of her youth, she went into her new career with a background and a sense of values that other girls only gain by long and painful experience—if they achieve it at all.

Miss Kenyon is one of the few stars whose literary works have acquired any sort of reputation in literary circles. From time to time, MOTION PICTURE MAGAZINE has published Miss Kenyon's poetry. Other magazines, too, are only too glad to receive contributions from her. She has had a book published called "A Book of Monologues" and some day she hopes to make literature her career

At present, Miss Kenyon has just completed one of the most interesting pictures of the year—"Men of Steel." Milton Sills and May Allison are featured with her in the cast. The company spent many weeks in Birmingham, Alabama, taking scenes in the great steel mills. The unusual theme of the story, the special interest attached to the locations in which the company worked and the importance of the picture all combined to make it Miss Kenyon's most fascinating screen experience.

Lucas Kamarian

Our Girl-on-the-Cover poses with her friend, Felix the Cat

Gossip of the

The film colony is surprised by some sudden marriages and rumors of marriage. And Betty Bronson has her salary raised to $1,000 a week

By Agnes Smith and Milton Howe

Gloria Swanson (above) goes to work in the boiler-room of a steamship in "Tamed." The thermometer registers 110 degrees. My goodness, the potatoes will burn! If Walter Miller lets go of Allene Ray's arm, Allene will fall right in the middle of one of our gossip items

Freulich

THIS is the time of the year when every player and company official pauses for breath, and starts a family quarrel which usually ends in the player's being fired or quitting. I haven't seen nor heard of a satisfied player nor a satisfied producer. Contracts are being torn up and new ones made. The motion picture business is going thru its annual housecleaning with everyone seeking a position from which he may grab as much swag as possible during the coming year.

Money talked in Hollywood the past thirty days. A general suing epidemic broke out before the month closed. The Harold Lloyd treasury suffered the heaviest blows. The first little financial ruffle coming from the Lloyd organization was the announcement that due to a slight oversight Lloyd's new house and lot will cost him two million dollars instead of one million as originally estimated. The contractor may have decided on a rubber bathtub since that commodity has become almost as dear as platinum.

Another attack on the Lloyd treasury was made by H. C. Witwer, the author, who declares in a suit filed in the Los Angeles courts that Lloyd stole bodily one of his short stories when the comedian made "The Freshman." Two hundred and fifty thousand dollars is the amount of money Witwer asks for in his suit. That should buy the baby a new rubber-tired carriage.

Louise Glaum is suing the estate of Thomas H. Ince for four hundred and five thousand dollars. This amount she claims is due her on contracts dating back to 1919. Which reminds us of Theda Bara, who used to be Miss

You've heard of Avenue B, New York? Well, this is Avenue B, Hollywood. It's very different. Nobody much lives on Avenue B, New York, while on Avenue B of the First National Studio you may find the dressing-room bungalows of Colleen Moore, Norma and Constance Talmadge, Rudolph Valentino and Harry Langdon

Camera Coasts

There's a new "Gloria rumor"—a pleasant one this time. And Rudolph Valentino introduces the fur-lined dressing-gown—straight from Europe

Ball

Glaum's hottest competitor in the vamping business back in the days when Bill Hart was the Beau Brummel of the two-gun men. Theda is earning her cakes taking pies in the face. She is being featured in Hal Roach comedies, and according to reports she is quite happy with her new work.

AND, by the way, Louise will need any money she may get from her suit to furnish a little home. Louise was married recently in New York to Zachary M. Harris, a theatrical man. At the Municipal Building, where she applied for her license, Louise truthfully admitted to being thirty-one years of age and the bridegroom owned up to forty-three years. Some day we are going to start a Hall of Fame for stars who tell their real ages.

Louise has been appearing in pictures in New York. She really looks more beautiful and charming than she did in the days when she was one of the screen's leading sirens.

Convicts no longer dress like this, but Richard Dix donned this costume because it is so becoming. He calls this picture "What the Badly Behaved Man Will Wear." Left: Priscilla Dean, Dorothy Phillips and Anita Stewart are planning to take a trip around the world together after their contracts expire

ANOTHER lady who was once a co-worker with Miss Glaum and who has left the screen for domestic life is Dorothy Dalton. Since Dorothy married Arthur Hammerstein, she has retired to her home on Long Island. And Broadway seldom sees her these days.

HERE is a rumor about Gloria Swanson which we hope is not the sort of bunk so ably exposed in this issue of MOTION PICTURE MAGAZINE by Selma Robinson. Because this

This is the most exclusive street in Greenwich Village—MacDougal Alley. It is between Washington Square North and Eighth Street, New York, and many famous artists have their studios here. Sam Wood used it as a "location" for "Glorious Youth"

Here's a clever stunt — a marionette sequence filmed by Tod Browning for "The Mocking Bird." The head on the marionette figure belongs to Renée Adorée

particular rumor is one that Gloria would dearly love to have come true.

The story is that Gloria may withdraw from the screen soon and devote her time to fixing up a nursery in her New York apartment. It has always been Gloria's dearest wish to have a nice, big family of children. And if the rumor is true, we are not at all surprised.

WHICH reminds us of a story about Gloria that we heard months ago but which can be repeated only in the light of recent rumors.

Gloria and the Marquis de la Falaise were having a heated argument.

"I tell you," said Gloria emphatically, "Gabriel must be educated in America."

"And I say," answered the Marquis, "that Gabriel must receive a French education."

"Who is this important person named Gabriel?" asked a friend.

"Oh," responded Gloria, suddenly smiling, "he's our son."

THERE has been a general walkout of players at the Warner Brothers studio. Huntly Gordon, Marie Prevost and John Roche have tipped their hats to the gateman for the last time. Huntly and John will work as free-lance artists. Before Marie could get home to tell the old folks that she had quit her job, she was signed to a new contract to star in Metropolitan productions. I understand Kenneth Harlan is to leave the fold soon. Willard Louis and Louise Fazenda have signed new contracts with Warners.

SELDOM a month goes by that Pola Negri does not kick over a few sensational lines in the papers. Last month somebody walked off with an expensive clock that adorned Pola's mantel. She asked that the man be released. I think he got sixty days, so he wont need the clock anyway.

This month Pola insults the barbers. She is to let her hair grow . . . just a little bit. It is to be something new in coiffures, sort of half-way between a regular bob and a lady Godiva trim.

Pola signed another contract for two years with the Lasky company, which dispels rumors that she was not making the cash registers ring in the country's show houses.

MICHAEL ARLEN pulled a neat line on a London newspaper reporter

Our old friend Theda Bara, now working for Hal Roach, the great comedy producer. Theda's comeback in "The Unchastened Woman" proved none too successful and so she has decided to go in for unchastened comedy

"What Is the World Coming To?" is the name of a new comedy. This is a farce director's idea of a wedding of the future. Katherine Grant, Clyde Cook and Jimmie Finlayson are among the victims

of nine. An actor also was forced to taste his own blood at the hands of his boss. If he ever flops in the picture business, this executive could easily get the main bout any week at the Hollywood stadium.

CEDRIC GIBBONS has married Gwendolyn Weller, a girl playing small rôles in pictures. Gibbons is the art director of the Metro-Goldwyn studio. When Aileen Pringle first entered pictures, Cedric was her devoted escort at many of the film gatherings. But when Aileen, as ladies will, departed suddenly for New York and showed an inclination to be interested in other swains, Cedric married another girl. And the real inside story of the whole affair is that Aileen cares not a whit.

(*Continued on page* 88)

The dashing barber is Adolphe Menjou. The old veteran is Chester Conklin. They are conferring on the new styles in feminine hair-cuts. They appear together in "A Social Celebrity"

Douglas Fairbanks' picture, "The Black Pirate," is completed. Everyone says that it is great. Billie Dove is the heroine

who asked him if he were engaged to marry Pola Negri. "I know the lady," answered Mr Arlen, "but I'm not on marrying terms with her."

JACK HOLT spent his Christmas in Maine, returned to Hollywood, and for the first time in months was asked to appear on the screen in ordinary civilian clothes. He is to play the part of the district attorney in "The Blind Goddess." Maybe the producers figured Jack had been educated to Eastern manners after his trip. Holt has always worn the garb of the outdoor gentleman. The Hollywood rumor sheet this month has Jack cataloged as having turned out one of the best pictures of his career in "Sea Horses," in which he plays the part of an English sea captain. Jack should be awarded the lead in "Old Ironsides."

"THEY say" that Robert Leonard, divorced husband of Mae Murray, will marry the pretty little Gertrude Olmstead. Mae is back from her trip to Europe and so is Rudolph Valentino. Mae and Rudie are great friends, altho everyone denies that it is a romance.

Rudie brought back with him a handsome assortment of fur-lined dressing-gowns. Meanwhile, Natacha has quietly obtained her divorce in Paris.

ONE of our well-known producers is acquiring the habit of pounding his fist down on his players' noses instead of on his mahogany desk, as is the custom of great executives. Altho the newspapers didn't run the story, the rumor got out and now Hollywood is boasting of its fighting producer. According to reports, the executive lost his temper and swatted one of his best directors right on the button, flooring him for the count

Fidler

"For I'm to marry "Yum-Yum," sings John Bowers to Marguerite de la Motte. After announcements and denials, Miss de la Motte has set the date of her wedding for early next summer. Which probably means that she'll be counted among the June brides

WHY GIRLS Leave Sweden

Presenting to you Miss Greta Garbo — a lady who is said to have all the qualifications of a star. In the picture above, Miss Garbo looks like Norma Talmadge. But Greta has 999 other expressions — all of them good

The gentleman with a friendly arm about Miss Garbo is Monta Bell, her director in her first American picture, "The Torrent," now being produced by Cosmopolitan. These few pictures prove that Greta is not a person to be overlooked

Cosmopolitan officially calls this picture "Ibañez Torrent" — the "Ibañez" being in honor of the author of the story. Here is an unusually beautiful view of the company at work during an artificial rainstorm at the Metro-Goldwyn studio

Handing 'Em A Big Laugh

By Jane Tilton

Willard Louis tells how and when to put a few giggles in an otherwise serious story

John Barrymore calls Mr. Louis one of the greatest actors on the screen. He's also one of the best amateur gardeners in Hollywood. Growing flowers is his relaxation and pleasure

BIG BILL LOUIS sat in his bungalow dressing-room on the old Vitagraph lot.

From the waist down he was *Padrillo*, valet to *Don Juan*, in blue tights and velvet shoes; from waist to neck he was Willard Louis, in an old brown sleeveless sweater; make-up and dangling earrings belonged to the serving man, but the omission of the wig showed Bill's own smooth dark hair.

"What do you think of me in my Elinor Glyn boudoir?" he inquired, waving a bare arm about the frilly cushioned, silken-curtained, lovely lady room. "They've got me all equipped with a day-bed and a radio, you see. It sure did hand me a laugh when I walked in on it!

"Handing laughs is my own line and I like it. Nothing quite so much fun as working up ways to make the house roar, and it must be appreciated or I wouldn't be doing my tenth picture in ten months!

"There aren't any rules for it, at least, I haven't found any except that the laughs have to be legitimate ones that dont interfere with the story but help it on its way.

"I BELIEVE the sort of thing that's sure-fire is the domestic comedy. If they say, when they see a bit of fun: 'Gee, doesn't that remind you of Cousin Susie?' or 'Say, that happened to George last week!' or 'Etta is always doing that!' you've hit 'em where they live.

"When I see the script for a story, I say: 'Here's a chance for a good laugh!' at various stages of the picture. I seldom know what I'm going to do, but I know that that's the psychological moment. After an audience has been moved to tears, they appreciate a chance to laugh, for instance, a legitimate laugh, of course. Sometimes, I dont know what I'll do to get that laugh until I go on the set. Then someone hands me an article and I see possibilities in it. It may look commonplace, but it's surprising how many different effects you can get with an ordinary thing.

"Bread, now. I remember on the stage in 'Seven Days,' I was cutting slices of bread. I was supposed to be in love, and to forget what I was doing and dream. One night I was fooling around and I picked up four slices of bread and held them like a card hand and started to play 'em. . . . That's a laugh.

"I dont like the sort of gags that Noah brought along with him when he and the animals took their trip. You know them. One of 'em is where the guy in love with a girl keeps looking at her and putting sugar in his tea until it's too sweet. Adam probably pulled that one.

"I BEGAN my gag career in 'Broadway After Dark.' Before that I had played comedy the way it was written in the script. But in that picture we found it needed more laughs.

(*Continued on page* 110)

Food for Laughs

Artichokes are funny . . . and so are boiled onions.

Asparagus is a natural-born comic . . . bread, too, may be good for a laugh.

Peas and mashed potatoes are good old standbys of the comedian.

These are eatables selected from Willard Louis' menu of laughs.

Just Among Ourselves

A few pertinent and impertinent comments about people we all know

By Agnes Smith

WHAT is the heaviest blow against screen popularity? Contrary to a current theory, it isn't the discovery that the dear idol beats his wife, smokes opium, or gets blotto on moonshine. In fact, slightly shady morals—if they are picturesque and not too crude—sometimes make the dear one more entrancing.

The biggest blow that a movie star—or any other public figure—can suffer is the slight titter of derision. Once they are laughed at, they are gone.

Consider the case of Roscoe Arbuckle. Arbuckle was the victim of a great tragedy. The public drew away from him in pity and in horror. But it didn't laugh at him. There is no derision in the public's feeling toward Arbuckle. No one was cruel enough to laugh at Fatty when the blow struck him.

Probably Fatty never will come back but if he does appear on the screen again, he will not fall with the dull, sickening thud that has accompanied the comeback of other stars who were less opprobrious in the behavior but more ridiculous.

THERE is, for instance, Mary Miles Minter. Little Mary did no wrong. She was at least partly right in her quarrel with her mother. But little Mary is a dead issue on the screen simply because the public laughed at her. She became, for a time, the symbol of all that is foolish in stardom. Her faults—and the larger faults of her managers and advisers—were mercilessly exposed, altho they were the tactics of others who have tried them and succeeded.

JUST now Hollywood—which usually takes its celebrities seriously—is having a few giggles at the expense of one of its leading artists. The lady in question takes herself and her art very seriously. But there is something a little less than human about her. The pose is a little too perfect to be completely convincing. If the giggle that is started in Hollywood spreads to the rest of the world, then the lady is lost forever. The best thing for the girl to do would be to jump up at some public gathering, drink two cocktails and go into the Charleston.

SPEAKING of the Charleston—and we will, if we want to—reminds me of a letter that has come to my desk complaining bitterly of Bessie Love. It seems that Bessie, cowardly disguised, went on the stage of a small theater out on Long Island and took part in an amateur Charleston contest. Naturally, Bessie got the prize—which was five dollars—and the other contestants resented it horribly. The complainant who wrote the letter claims that Bessie, as a professional, violated the rules of sportsmanship by appearing in an amateur bout.

But I should like to hear from the members of the audience who witnessed the fatal Charleston contest. Imagine paying a small admission to a theater and then have Bessie Love jump on the stage and do her now world-famous Charleston!

BY far the most noble words of the month are credited to Ann Luther, one-time film actress. Miss Luther is still the lawful, wedded wife of Ed Gallagher, of Gallagher and Shean. It was to shake off the shackles of matrimony that Miss Luther went to Paris to appeal to the dear, kind, French courts. When just about to file her suit, Miss Luther received word that her husband was ill. Did she go on with the mean old divorce? She did not.

And these were Ann's words—as reported by cable: "Never let it be said that screen actresses have not heart. I refuse to start a suit against a sick man. When he gets well, however, I shall go thru with the proceedings."

Now please add that statement to the Great Words of History.

Pacific & Atlantic

Lois Weber is the only woman motion picture director in the world. Other ladies have tried their hand at it and given it up. In fact, Miss Weber herself was rather daunted by her job and has been in temporary retirement. But she plans to come back and is already working on a story that she hopes to produce

DOROTHY GISH has been signed up by an English company for three more pictures. And thereby hangs a sad tale. Dorothy has a contract with Inspiration Pictures and she has been fondly hoping to make pictures in this country. But Inspiration has been unable to find stories for her and so when the English offer for Dorothy's service was made to Inspiration, it quickly signed the contract.

Soon after the contract was made, Dorothy's film, "Nell Gwyn," was presented in New York. The picture wasn't wonderful but Dorothy was. To speak crudely, Dorothy's performance had sex appeal—enough to satisfy Elinor Glyn. The next day she received all sorts of offers from leading American companies, only to be obliged to refuse them and stick by her English contract. So Dorothy goes to England and her great chance gets another set-back.

All Aboard the Limerick Liner

Sure, you passengers will be in luck,
Who have dared all your worries to chuck,
And sign for this trip
On the Limerick ship,
For you'll get a reward for your pluck.

Charlie Murray and Sally O'Neil,
Will give lessons in dancing the real
Irish jig, in the shoon
Worn by every gossoon,

First, the ocean you'll cross, then in style
You will jaunt thru the Emerald Isle,
There some stars you will meet,
Who will give you a treat
By journeying with you awhile.

Begorra! Tom Meighan has struck
A fine run of real Irish luck;
Lois Wilson's his chum
On this trip, and by gum;

Mary Pickford will also be there;
Annie Rooney's short dresses she'll wear;
Walter James she'll beguile
With her sweet Irish smile

Miss Davies will pose as a green
Little shy, little country colleen;
And George Arthur look coy,
As a "broth av a bhoy,"

You'll meet gay Willard Louis, begad!
Who'll pretend he is Patsy Ruth's dad,
They'll hand you some blarney
That they come from Killarney,

Are you going to be one of the lucky passengers on The Limerick Liner? We have $50.00 to divide among five writers of clever lines. Remember that the line you submit to complete a limerick must rhyme with the first two. Send as many as you like before March 25th. Address: Limerick Contest, 175 Duffield Street, Brooklyn, N. Y.

The O'Malley family at work on a picture

Motion Picture Jr.

Vol. 1—No. 10 April, 1926

Pat O'Malley and His Directors

Pat O'Malley is used to acting before a camera and he never hesitates to do what he is told to do even when it's a real fight he has to take part in. But this is the first time he was ever directed by his daughter, Eileen, with little Sheila at the camera.

He likes it, tho, and the dog does, too. If he weren't playing at making movies with his small daughters, he would be teaching them to walk a tight rope or to swing Indian clubs or to swim or something because he would rather play with them than anything.

Eileen is eight years old; she goes to school and takes music lessons and dancing lessons, too. When she was very, very young, she once played in a picture with Billie Burke. Sheila is four years old. She is too young for school, but she has had actual experience on the screen with her own Daddy. Mary Kathleen is almost two years old now and she will probably be seen in the movies before long.

The O'Malley children have dogs and cats just as you have. But what else do you suppose they once had? Why, a great big sea-gull. They found him with a broken wing one day down at the beach and brought him home for Daddy to mend. Then he flew away again.

Your Own Opinion

We know how anxious you are to learn whose letter won the one-dollar prize in YOUR OWN OPINION contest, so we are going to tell you first thing. Ruth Dickson, of 6054 East Washington Street, Indianapolis, Indiana, is the winner. She is eleven years old. This is her criticism:

"Not long ago I saw Thomas Meighan and Lois Wilson in 'Irish Luck.' I think it is a very good picture and I would grade it excellent. The different scenes in Ireland helped to make it more interesting. Tom and Lois, of course, were at their very best."

There were so many worthy criticisms received that it was a real problem to choose the best one. We selected the following names for our Honor Roll because their letters were well written: Florence Bailey, of Palatka, Florida; Leo Lucchesi, Chicago; Dorothy Hines, Greensboro, North Carolina; Marjorie Betts, Hoboken, New Jersey; C. Elizabeth Kehler, Columbia, Pennsylvania; Frank Ruzinsky, Johnson City, Illinois; La Verne Hundly, Louisville, Kentucky; Janice Weller, East Orange, New Jersey; Sophia Kusz, Minneapolis, Minnesota; Bernard Brody, Brooklyn, New York; Alice Edgley, Shelton, Washington, and Margaret Ramey, Chicago.

Perhaps you would like to know which pictures were most popular with our Junior critics. They were "Peter Pan," "Little Annie Rooney," "A Kiss for Cinderella," "The Vanishing American," "The Iron Horse," "A Regular Fellow" and "Old Clothes."

We will award one dollar to the little boy or girl who writes us the best letter before April 15. Tell us what you think of the pictures you are seeing or what you think of MOVIE JR. Be sure to write your age at the close of your letter. The name of the winner will appear in the June number.

Next month we will announce another contest for you. In the meantime, don't forget to look on page 90 and see who won the prize for filling in the blanks correctly in Chapter IV of "The Adventures of Jack and Jill." Are you sorry this little story has ended? Would you like to have another one like it?

Mary Frazier, who is twelve years old and lives in Watts, California, says in her letter to us, "I wouldn't miss MOVIE, JR., for anything. What I like best is 'The Adventures of Jack and Jill' because it is so much fun filling in the blanks."

Marjorie Stafford, who is also aged twelve years and lives in Jewett City, Connecticut, writes: "I thought there might be some story for children in MOTION PICTURE MAGAZINE. When I came to this story, I was delighted. I have been reading Grimm's fairie tales to my sister. Last night I read 'The Adventures of Jack and Jill' to her and she liked it."

We are announcing the prize-winning letter in this contest of junior criticisms

Maxine Jones, age eight years, is the daughter of Buck Jones

Now why is Rin-Tin-Tin wearing laced-up shoes?

The Junior Answer Man

JOE FRANK COBB

Says he is so swamped with questions from our Junior fans that he wants a whole page for his answers. We have to give him what he asks for, so here is the page

These twin daughters amuse Harry Beaumont when he isn't busy directing pictures for Warner Brothers

KEIL B.—J. Warren Kerrigan took the leading rôle in "The Covered Wagon." D. W. Griffith did not direct Adolphe Menjou in the picture you mention.

IDA.—If you want to write to Rin-Tin-Tin, address your letter to Warner Brothers Studio, 5842 Sunset Boulevard, Hollywood, California. Can you write dog language? If you can, I wish you would show me how.

CHESTER.—Fred Thomson is six feet and one inch tall. His latest picture is "The Tough Guy."

DOROTHY H.—This is Jackie Coogan's address: 516 South Western Avenue, Hollywood. Did you know he had his hair cut regular boy fashion the other day? I think it looks lots better, but the girls may not like it. I'm never sure about what girls will like.

HARRIETT W.—You will find an interview with Richard Dix in the March number of MOTION PICTURE MAGAZINE. I'll tell them you want him on a cover, too. His address is Famous Players Studio, 1520 Vine Street, Hollywood. He was born in St. Paul, Minnesota, in 1894.

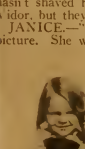
BILLY.—I'm glad you like Our Gang. It's pretty tough work breaking into the movies and if I were you I wouldn't think much about it. You can have a lot more fun just going to school and playing with the other fellows.

MARGARET R.—Baby Peggy is six years old. She is not playing in pictures at present. Harold Lloyd's next picture will be "For Heaven's Sake."

KATHARINE.—Tom Mix's address is 1401 North Western Avenue, Hollywood. I should say I do like answering questions. Gives me something serious to do.

MARGARET.—Viola Dana and Shirley Mason have a sister named Edna Flugarth Shaw. She is not in the movies. Farina hasn't shaved his pigtails. Florence Vidor was married to King Vidor, but they are divorced now.

JANICE.—"Lady Windermere's Fan" is Irene Rich's latest picture. She wears a wig in it and you would think her hair was bobbed if she didn't tell you that it isn't. Her daughters, Frances and Jane, are going to school in Switzerland.



Zasu Ann Gallery wants you to meet Scrubbs, her new pet

MAXINE ALICE.—So you live in Hoquiam, Washington, the most western city and nearest Japan. Baby Peggy's real name is Peggy Montgomery. She has dark hair and eyes.

PETE.—Douglas Fairbanks is forty-two years old. Mickey Daniels hasn't left Our Gang. That was Spec O'Donnell you saw with Mary Pickford. Write to Ben Alexander at 1971 North Catalina Street, Hollywood.

MADGE.—In "Scraps," Mary Pickford plays the part of the eldest in a family of nine children. They live on a mysterious farm, but in the end—well, I cant tell you everything. You'll have to see the picture to appreciate it. Most of the stars will send you their pictures if you will write to them.

MERLE.—Fred Thomson is married to Frances Marion, the scenario writer. Write to him at F. B. O. Studio, 780 Gower Street, Hollywood. In the November issue of *Movie Monthly* there was a special Fred Thomson section of four pages.

A NEBRASKAN.—"That's My Baby" is the title of Douglas MacLean's next picture. Here are the ages you asked for: Lawrence Gray, twenty-five years old; Rod La Rocque, thirty; Douglas MacLean, thirty-one; Mary Brian, seventeen.

ADELAIDE.—Write to Mickey Daniels and Mary Kornmann at Hal Roach Studios, Culver City, California. That's where we members of Our Gang get all our mail. We dont give our home addresses.

INEZ.—Eugene O'Brien is not married. He never has been. His hair is brown and his eyes are blue.

JACK.—Lloyd Hughes has a police dog. His name is King, after King Vidor, the director, who is a very good friend of Lloyd.

SAMUEL.—Tom Mix has a large estate on Catalina Island. You will see his address above in the answer to Katharine.

JOHN.—Send a letter to Norma Shearer in care of Metro-Goldwyn Studio, Culver City, California.

ELIZABETH.—Lois Wilson's birthday is June 28; Mary Brian, February 17; Lon Chaney, April 1; and Ben Alexander, May 26. I think they all like to receive birthday greetings. At least, I always do.

ELOISE.—Constance Bennett was *Sally;* Joan Crawford, *Irene,* and Sally O'Neil was *Mary* in "Sally, Irene and Mary." Norma Talmadge and Ronald Colman are making "The Garden of Allah" in Africa. That's what I call a real location trip.

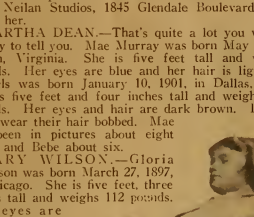
JIMMIE.—Pride of Oregon is the name of Hoot Gibson's Arabian horse. Do you know what his trappings cost? Well, I'll tell you. They cost $3,185. I dont know what my clothes cost, but I know they cant come near that price.

CLEMENT.—Winston Miller began playing in pictures about a year ago. He is Patsy Ruth's brother. His latest picture is "The Viennese Medley." Harold Lloyd became a star about ten years ago. His stage career began when he was twelve years of age. "Better Movies" is Mickey Daniels' latest release.

YOLANDA.—Mary Kornmann is the star of Our Gang. Write to her at Hal Roach Comedies, Culver City, California. Viola Dana's latest picture is "Wild Oats Lane." A letter sent to Marshall Neilan Studios, 1845 Glendale Boulevard, Hollywood, will reach her.

MARTHA DEAN.—That's quite a lot you want to know, but I'll try to tell you. Mae Murray was born May 10, 1893, at Portsmouth, Virginia. She is five feet tall and weighs 104 pounds. Her eyes are blue and her hair is light. Bebe Daniels was born January 10, 1901, in Dallas, Texas. She is five feet and four inches tall and weighs 120 pounds. Her eyes and hair are dark brown. Both stars wear their hair bobbed. Mae has been in pictures about eight years and Bebe about six.

MARY WILSON.—Gloria Swanson was born March 27, 1897, in Chicago. She is five feet, three inches tall and weighs 112 pounds. Her eyes are grayish green. Her address is 522 Fifth Avenue, New York City. She has been making several of her last pictures at the Famous Players Studio at Astoria, Long Island.



Ruth Margaret's daddy, Conrad Nagel, made this swing for her

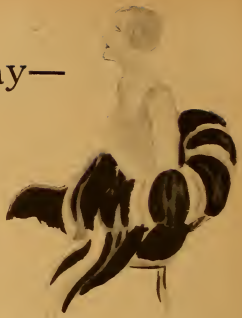
REMONA.—Madge Bellamy's real name is Madge Philpotts. She was born June 30, 1903. Richard Talmadge is not related to Norma and Constance. His real name is Mazetti. Norma was born May 2, 1895, and Constance, April 19, 1900.

DOROTHY.—Buck Jones is married and has one daughter, Maxine. His wife is not a professional. He was born in Vincennes, Indiana. He served with the U. S. Cavalry in the Philippines.

EDWIN.—Mickey Bennett, who played with Tom Moore in "Big Brother," will soon be seen with Pauline Starke and Johnny Walker in "Dangers of a Big City."

When a New Movie Opens on Broadway—

The stars attend in their best party clothes. Cerline Boll sketched these celebrities at the first-night of "Ben-Hur"



Alice Joyce sat in a box and presented to the audience a perfectly groomed back, décolleté but for a sheath of gray chiffon embroidered in silver

Left: Enid Bennett (Mrs. Niblo) was clad in sables

Right: Lois Moran's quaintly dressed hair contrasted strikingly with the sleek modern bobs

Lovely May Allison was an excited spectator during the chariot race—so much so, that she let fall her wrap of red velvet trimmed with chinchilla

Justine Johnstone wore fox-bordered ermine. Her golden hair, slightly waved, reminded one of Arlen's "tiger tawny" heroine

Aileen Pringle, with diamonds dangling from her ears and at her throat, looked like an exquisite French woman. Her ermine wrap, with its fox border, was cut in peignoir lines

Alla Nazimova wore a quilted coat of gold cloth, embroidered at the collar and bottom with red

Lila Lee, swathed in ermine, came with her husband, James Kirkwood. She wore a gown of gold-colored chiffon embroidered wih gold beads. Her feet were shod with simple pumps of gold kid. Miss Lee wears her hair caught in a loose knot falling low on her neck

Alice Joyce's coat was of chinchilla. She wore silver kid slippers trimmed with rhinestones and a gray and silver gown

Once in a Lifetime

Comes an hour of triumph such as Fred Niblo experiences after the première of "Ben-Hur"

The production of "Ben-Hur" was one of the sights of Rome. Lina Cavalieri "cranked" one of the scenes. In this group are Ramon Novarro, Kathleen Key, Mme. Cavalieri, Lucien Muratore (in the background), Fred Niblo and Francis X. Bushman

"WE can arrange it for any time, of course; but perhaps you'd better wait—until after the opening. Mr. Niblo's been working steadily for two years, you know, and it opens tonight.

"Really, they would be two different men: the one you would see now, and the one you will see later. If you must, well, of course—but I think it would be much better if you were to wait."

Thus Metro's Mr. Voight, a most consummate master of the gentle, and extremely delicate, Art of Contact.

"Two years, and the tension—you can imagine the state of his nerves. But it'll be different tomorrow, as you can understand; it'll all be over, and followed by a restful period of peace and quiet. Really, you'd better wait until——"

He strove mightily, tho it was unnecessary, and the result was, of course, success—and postponement.

AND so on the day after the opening of "Ben-Hur" the sun was of a bright and zestful gaiety—such as is never known in California's storied clime. But the weather was of a drear and dull murkiness when compared with the almost ecstatic elation of Fred Niblo, the director of that production of almost monstrous massiveness, "Ben-Hur." It was impossible to meet Mr. Niblo at this time without, in some degree, coming under the influence of this sprightly power. Indeed, when I first saw him sail gaily into the room, and again, when the door of the elevator finally cut him from my sight, this was by far the dominant impression.

And I feel that this deserves more than passing comment, for the ecstatic quality of Mr. Niblo's elation was such that it could not possibly be other than a release and a reaction from the worried tension under which he has been working; and which for two years had been growing until it reached its climax, and an end, when at last "Ben-Hur" flashed upon the screen of the Cohan Theater in New York for its world première.

In sum: this was not the usual sunny smile of a habitually cheerful man; it was, rather, a great moment, a high-light of white intensity, of which there are very few within the life of a man.

And the cause of all this, it is hoped, will give you pleasure for two hours.

AS the interview started, Mr. Niblo sat on the edge of a chair, then slid back; he crossed his legs, and then uncrossed them; he snuffed out a barely burnt cigaret, and immediately lit another. Looking from one to another of us—with all the keen brightness of a terrier at the stick in his master's hand—his words poured forth in rapid profusion—only to die suddenly, and lie in silence until one of us would start the conversation anew.

But all this was of short duration. As he warmed to the subject, his body relaxed and his head rested against the back of the chair as he told the tale of this, his true love. And this love will fit the smallest screen; for it is a fact that, no matter how magnificent the sets, or the greatness of the mobs, a three-quarter by one-inch "frame" will take the mighty Circus Maximus as easily as a close-up of the Madonna.

SLAVE girls from Abyssinia and Tunis; flower-girls from the *Folies Bergères* of Paris; horses from Bulgaria (an interesting item, this: the only competitive

(*Continued on page 98*)

Just to Make a Movie

One million nine hundred thousand feet of film, photographed on the three continents . . . airplanes, speed boats and the United States Navy . . . slave girls from Abyssinia and Tunis . . . flower girls from the *Folies Bergères* . . . electricians from Vienna and horses from Bulgaria . . . three years and four million dollars. . . .

All to make "Ben-Hur," a two-hour entertainment.

A Soldier of Fortune

Roy D'Arcy has been an accountant, an explorer, a dancing teacher and a cowpuncher. But he's now permanently committed to a screen career

By Rilla Page Palmborg

Mr. D'Arcy is the new type of sophisticated villain. Eric von Stroheim gave him his great opportunity in "The Merry Widow"

MOST of us have dreamed of the life we would lead could we do exactly as we pleased. Few of us are situated so as to carry out our visions, even tho we had the courage to do so.

Roy D'Arcy is a chap who has followed his rainbow all over the world. He is at home in the court circles of Europe or among the cattlemen of the Argentine. He knows both the luxury of a sheltered home and life's lowest levels. He understands the customs and languages of seven lands.

He has the appearance of an alien, but was born in San Francisco, his grandparents on both sides being "Forty-niners." However, his mother is of Polish and German descent and his father Italian and Irish. His real name is Roy Guisti.

While a baby, his parents moved to Berlin where his father was dentist to the Crown Prince of Saxony. Here he attended school, met royalty and diplomats, receiving a training most unusual for an American boy. This colorful life, full of tales of intrigues and far-off lands, fired him with a determination to see the world.

He left home soon after he was sixteen, earning his way thru nearly every country of Europe. His fine tenor voice was a great asset, but he did whatever he found to do, from handling baggage to washing dishes.

"I was elated when I found a chance to work my way to South America," he said, "and was lucky to get a job on a cattle ranch near Buenos Aires the day after I arrived, for I had only one dollar and eighty-five cents in my pocket."

He would not be called a "thrill chaser," for often he would work months in lonely, far-away places where life was hard.

Six years he lived in South America, doing everything from heading expeditions of exploration into the jungle to teaching dancing. He was sub-accountant for the Standard Oil Company in Buenos Aires when United States entered war against Germany.

The urge for this "soldier of fortune" to join the army was irresistible and the first boat out found him on board.

"The army gave me plenty of excitement," he laughed, "but not as I had planned. I was ordered into the Remount Division and sent to Florida to break mules."

About the time of the signing of the Armistice, convalescing from the flu, he visited his parents who had returned to San Francisco. Ready for new adventure he came to Hollywood where he obtained a position as an actor."

"Right here in this studio," he said, (we were sitting in his dressing-room at Metro-Goldwyn-Mayer at Culver City) "I got my first job and was curtly dismissed at the end of the day with the remark that I was no kind of actor."

This was a challenge to Roy D'Arcy. So he hied himself to New York where he set out to make an actor of himself.

His voice got him a lead in a musical comedy. From there he went into vaudeville in a sketch written by himself, then into a stock company which soon went on

(Continued on page 90)

THAT'S OUT

Some random shots by Tamar Lane. With pictures by Harry Taskey

Mr. Lane discovers that Rin-Tin-Tin's melodramas make more money than Mr. Lubitsch's light comedies. And that Rudolph will return to Sheik rôles. Now laugh that off

Play This On Your Piano

THE silent drama is a great institution. No doubt about it. Warner Brothers present masterpieces from the directorial genius of Lubitsch, and the pictures break even or make a comparatively small profit.

Warner Brothers present Rin-Tin-Tin in a series of knock-em-dead hokum melodramas and the company cleans up at the box-office. Let those who assert that picture audiences are crying for better films, laugh that off.

Apparently the real slogan for the film producer should be "Bigger and Better Police Dogs."

Good-by, Rudy

I SEE where Rudolph Valentino has decided to do away with himself entirely as a big screen favorite. He is going to play another sheik rôle. Probably because "The Sheik" was such a big financial success at the time of its release.

But times have changed. Sheiks are dead as the proverbial door-nail. And it was the labeling of Rudy as a sheik that killed him with the male portion of the American public—the poor saps who pay the bills.

Oscar, get a chair ready for Rudolph, at the back of the movie classroom.

Eric Arrives—Again

ERIC VON STROHEIM is finally coming into his own. Not because of his real greatness in presenting the silversheet with its pre-eminent masterpiece of 1925—"Greed." But because he has succeeded in bunking the theater-goers and film industry into thinking that "The Merry Widow" is a piece of first-rate silent drama; when it is in reality nothing but a finely confected lollypop.

Now the producers who spurned his services a few months ago are fighting to get Eric at any price. Such are the complexities of the film industry.

When the hero treads on the heroine's bouquet, what does that mean in the language of love and the movies?

The influence of the movies reaches Hollywood's street cars. Sideburns take the place of the once popular baseball cut

The Fortunate Miss Banky

THERE have been many picture celebrities who have ridden to fame on good luck, but Vilma Banky takes the Grand Prix, the Futurity Sweepstakes and the Kentucky Derby for getting all the breaks in her favor. It is not that Vilma is lacking in beauty and talent. She has these qualities, undoubtedly.

But think of how many other young actresses in and about Hollywood also boast such assets and cannot even get a chance.

Yet in her very first entries, and in the course of a few months, Vilma is presented with rôles in "The Dark Angel" and "The Eagle" opposite none other than Ronald Colman and Valentino. Some actresses might wait a lifetime for such opportunities.

Greta vs. Vilma

A COMPARISON between Greta Nissen and Vilma Banky is not out of place here. In the films in which Greta has so far appeared, "In the Name of Love," "The Wanderer," and "The King on Main Street," she has displayed far more versatility, ability and personal appeal than her other foreign sister. She has failed to win the same recognition as Vilma, however, either from press or public.

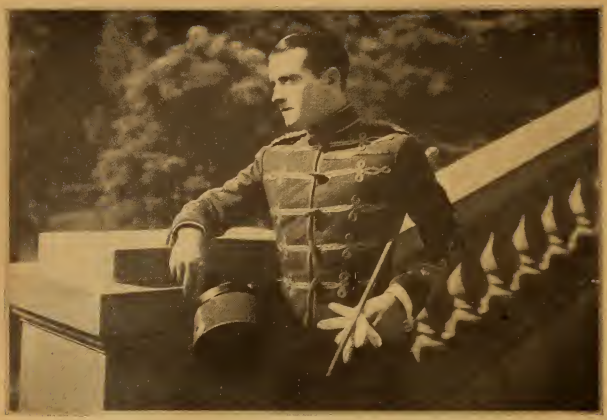
Some day, I am sure, Greta will be one of our most popular stars, and in all likelihood will surpass the beautiful Vilma.

Watch These Two

THERE are two other comparative unknowns in Hollywood who will bear watching for future big honors . . . Gilbert Roland, an actor, and Arthur Gregor, a director. Both importations.

Gilbert Roland, Spanish by birth, made his début in "The Plastic Age," and showed fine promise. He has played one or two other minor rôles and gives every evidence of developing into

(Continued on page 97)



There isn't an actor on the screen who has established a higher standard for himself than Richard Barthelmess. Few players —either on the stage or screen—have his intelligence, versatility or personal appeal. Richard wins Honorable Mention this month by his performance of the Prince in "Just Suppose"

Honorable Mention

The outstanding performances of the month selected by Laurence Reid

To the left is Carol Dempster, who gives distinction to "That Royle Girl"—otherwise a rather mediocre picture. In the center are Norma Shearer and Lew Cody, both of whom give some delightful comedy moments to "His Secretary." And, right, is Richard Dix—all wet—but far from being "all wet" in "Womanhandled," his latest and funniest picture

Sixteen new film productions which offer you a complete and well-balanced program of entertainment

Dolores Costello and John Barrymore in "The Sea Beast"

By LAURENCE REID

The Picture Parade

The Sea Beast—Drama

IT may be that having won a medal for his acting of *Beau Brummel* and earning high recommendation for his *Jekyll-Hyde* that John Barrymore has ambitions to win more decorations with his performance in "The Sea Beast." But he goes too far with his emotions, with the result that the action is retarded and you have time to notice the flaws—not only in the action but also in his portrayal.

The story but faintly suggests Melville's "Moby Dick," from which it draws its substance. Barrymore has taken the skeleton of the ol' white whale and what is left of the plot and allowed it to take on form so that he might run the scale of emotions. But upon looking at it we dont see much naturalness. Barrymore applies all of the eye-rolling, tense acting of the old school to bring shivers and suspense. In that sense he succeeds, but it seems artificial.

He goes forth to kill the white whale and "dat ol' davil sea" gets him. His half-brother gets him—and so do the "willies," the "jimjams," and the "heebie-jeebies." It is an illogical scene when the hero is shoved into the sea by his relative and never imagines but what he fell in naturally. And Barrymore goes thru a torturing moment when, with his leg chewed off by old Moby, he has the stump cauterized. An unpleasant clinic, this.

From this point the love-sick whale-hunter undergoes a complete metamorphosis. Indeed, Barrymore does a *Mr. Hyde* to a fare-you-well.

There isn't much reality in this film, altho it has some pictorial high lights in the schooner atmosphere, the storm and the settings. Barrymore's transition from a quiet man of peace into a madman and back into a spirit of harmony again is wrought too suddenly to appear convincing. It all seems like a studied piece of acting. But he holds your attention by the sheer intensity with which he invests his role.

There are many flaws of detail—one of which is the absence of a real whale—which sort of shows up the miniatures. Yet it will command attention by its title, the force of Barrymore's acting and the marine shots—especially the camera work when the machine is placed in the rigging to catch the deck action.

But even so you are apt to become a trifle tired toward the finish. It is altogether too long and pauses that the star might light his histrionic fireworks. Dolores Costello might have stepped from an old miniature so lovely and wistful does she appear in her costumes of a dear, departed age.—*Warner Brothers.*

Womanhandled—Romantic Comedy

As breezy and diverting a comedy as has come along in a blue moon is unfolded in "Womanhandled," which unlike "Manhandled" tends to find its sense of humor early and stay on its natural tack. Richard Dix is the star of this pleasant little satire of the cow-country melodrama and due to his easy acting and the human view-point, the humorous slant on the conventions by

Anna Q. Nilsson and Lewis Stone in "Too Much Money"

Clive Brook and Jetta Goudal in "Three Faces East"

Peggy Joyce and Earle Williams in "The Skyrocket"

Gregory La Cava, the director, we can say that here is right smart entertainment.

La Cava, a real find if there ever was one, surely has a sympathetic touch as well as a whimsical touch. He doesn't beat around the bush but handles his situations in a straightforward manner and squeezes every ounce of substance from them. As for Dix, well, he hasn't been so happily cast in a long while than as the Easterner who encounters a girl with the belief that only Westerners are he-men.

The park-bench episode is neatly sketched and the rescue of little Rollo is provocative of much merriment. But it is when the action shifts to the cactus country that the real fun is brought forth. They have to make over the up-to-date place to look like an old-time ranch—in order that the girl may fancy herself back in her little gray home in the West.

There is dash and spirit behind this picture. It chugs along at a neat pace, carries humor in every scene and situation and, moreover, is capitally titled. Dix makes every point score with his expressions. We recommend that he keep La Cava. As for Esther Ralston, well she is a pretty and talented foil for the spontaneous Richard.—*Paramount.*

Sally O'Neil and Tully Marshall in "Mike"

Soul Mates—Drama

Elinor Glyn is all over this piece. The Glyn style coupled with the usual Glyn plot crops out to make a pretty bad picture. This isn't an indictment of the Madame. She knows her public. But it may be that the public has tired of seeing stories staggering along under a load of aimless nothings.

There is very little to praise here. It treats of the loves and hates of an English heiress and a lord. The latter's assets are his noble name and an estate with a mortgage on it. Now you can guess it. The old, old tale of the title-craving uncle who tries to force a marriage between the girl and the nobleman. The development of the wedding is worked out according to Hoyle. Laura Jean Libby, Bertha M. Clay and Elinor Glyn in that there must be hatred and disillusionment before husband and wife understand they love one another.

Aileen Pringle is burdened with a heavy rôle which she is unable to make real. Edmund Lowe acts with creditable spirit. The others flit in and out of the action without much rhyme or reason.—*Metro-Goldwyn.*

Steel Preferred—Melodrama

This picture sounds for all the world like an epic of steel—an epic of either those brawny sons of toil who labor over the white-hot furnaces or who sit smugly behind glass-top desks in the Street and "bull" or "bear" the market.

But it is neither the one nor the other. *It is simply a romance laid against a steel-mill background and which elevates a youth to a fine job once he rescues the big boss' daughter. Just a simple little yarn, told with good melodramatic action, and creating a bit of excitement here and there in its journey across the screen.*

Of course, you can spot its finish. It is no different from hundreds of others of its kind—which is the expression of the simplest form of drama—the triumph of virtue over villainy when a determined youth has the will to succeed. William Boyd and Vera Reynolds have the leading rôles and do creditable work.—*Producers Distributing Corp.*

The Unguarded Hour—Melodrama

And here we have Milton Sills as an Italian duke—which is something of an amusing sight. But his masquerade doesn't hold a candle to the picture as a whole when you consider its absurdities. It has a maudlin start and never becomes hopeful in its march to the climax. Mr. Sills, fortunately, has nothing to do aside from rescuing Doris Kenyon from a watery grave. And in mentioning Doris, we find her cast as the American flapper who strays among the dukes, counts and other titles during her sojourn in Italy.

There is nothing of consequence in this number. It relies in the appeal of its star for its popularity. It is movie-ish in conception and execution and will stir up no discussion anywhere beyond the general indictment—"why did they do it?"—First National.

Corinne Griffith and Percy Marmont in "Infatuation"

Dolores Costello in a scene from "Mannequin"

William V. Mong, William Boyd and Charles Murray in "Steel Preferred"

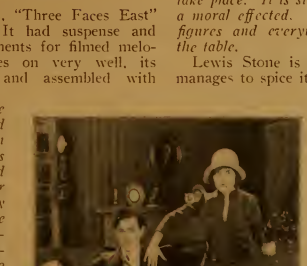
Three Faces East—Melodrama

As a play during the war days, "Three Faces East" intrigued the imagination. It had suspense and mystery—two very necessary elements for filmed melodrama. As a picture it carries on very well, its ingredients being well chosen and assembled with neatness and dispatch.

It will unlimber one's deductive powers because its theme is based upon the Big Guess. Your problem is to guess the identity of the spies and whether they are for England or against her. The director doesn't "spill the beans" in any part of the picture's progress. He keeps you keyed up with excitement and the players wear sufficiently inscrutable expressions to keep you on the anxious seat.

It's a compact picture, well worked out and sure-fire in its appeal. There is no sagging of interest because the succession of events is so adroitly done. The players catch just the right spirit in exercising suspense, particularly Clive Brook and Jetta Goudal, tho Edward J. Brady adds a good flavor of mystery with his portrayal.

"Three Faces East" is one of the best mystery stories ever screened. It seems destined to be popular with all audiences.—*Producers Distributing Corp.*



Ben Lyon and Lois Wilson in "Bluebeard's Seven Wives"

Too Much Money—Drama

It takes them a long wearisome time to finish this picture, which goes back to one of the first principles of orthodox plots—the idea being that of the indulgent husband who places his wife on a pedestal and proceeds to lavish everything on her. In other words, she uses him as a meal ticket to have a good time while he stays at home and twiddles his thumbs while registering self-pity.

If the theme—an old one at best—had been treated half-way dramatically, it might have spelled fair entertainment. As it is, the sponsors turn it into hokum and slap-stick channels until it doesn't resemble anything. The story becomes ridiculous and so do the characters—strive as they might to appear human. What happens here could not by the widest stretch of imagination ever take place. It is simply preposterous. Of course, there's a moral effected. An about face is executed by all the figures and everything ends with the good cards on the table.

Lewis Stone is buried in a hopeless rôle. That he manages to spice it up occasionally is due to his gift of accepting it all as an afternoon before the camera. Anna Q. Nilsson is the woman who repents. She acts with good feeling.—*First National.*

That Royle Girl—Melodrama

It's a lurid melodrama that D. W. Griffith has fashioned from Edwin Balmer's story. There is nothing extraordinary about it. The outstanding point is a cyclone achieved with the same sense of dramatics that D. W.'s ice-jam in "Way Down East" had. Otherwise, it is just plain movie filled with a typical Griffith heroine, a murder or two, some comedy relief and some good, old-fashioned hokum. These elements have been fused together with skill—there being a place for everything—from introduction to climax.

The typical Griffith heroine is dragged into a murder case and fights to save the man wrongly accused of the crime. Then comes the romance, which develops between this flower of Chicago slums and the righteous district attorney who handles the case. And that's all there is, there isn't any more—unless we mention the subtitles which are too flowery—and the acting which is very good.

Carol Dempster plays the title-rôle—a varied personality, and handles her emotional scenes in a creditable manner. She scores a distinct triumph. Harrison Ford contributes a good piece of acting and James Kirkwood tempers his work with fine restraint. As for W. C. Fields—well, he will make you laugh, but his opportunities are few.

"That Royle Girl" should please you if you overlook the "hoke" and the preachy subtitles. Its virtues are its pace and punch. But it is very mediocre stuff for Griffith to turn out.—*Paramount.*

(*Continued on page* 82)

It's a Gamble and a Science

Some experts tell you a few of the tricks of finding the right player for the right rôle

By Alice L. Tildesley

Something new in casting a picture. Cecil B. De Mille selected his cast for "The Volga Boatman" to match sketches of the characters of the story. Here is Julia Faye and her "double"

NOT so long ago all filmdom was agitated over the question: "Who will play *Peter Pan?*"

Apparently, everybody from Jackie Coogan to Nita Naldi coveted the part, and stars of first magnitude fairly wept at the prospect of losing it.

"No Peter Gish or Peter Swanson shall play it," decreed Sir James M. Barrie, "no one can believe in the lad if they connect him with any other personality."

And presently we had unknown Betty Bronson springing into stardom with a single leap.

"IT is better to cast an unknown or little known player in a part that is especially beloved by the public, because the familiar personality of a star may overshadow the part and spoil the picture," explained B. P. Schulberg, associate producer of Famous Players-Lasky West Coast Studios.

"I remember when I was casting 'The Virginian,' I knew what the obvious selection would be. Dustin Farnum had played the *Virginian* on the stage—therefore, Dustin Farnum. If not available, get Bill Hart, who headed the second company.

"Farnum and Hart were past forty, and on reading the book it was plain that the *Virginian* was a youth of twenty-four. I wished to make a picture that wouldn't be just another Western, as pictures with the two Western type actors invariably became, so I chose Kenneth Harlan, really young, theretofore associated with high-silk-hat dramas and not too well known.

"ANY success ever produced could have been ruined by a poor cast, therefore casting is most important. Sometimes we work for weeks and even months to get the right people, and then cant find them.

"Take the picture we have just finished casting, 'The Blind Goddess,'—a story of a small-town boy who goes to New York with ideals of justice. The part cried aloud for Richard Barthelmess, but Richard was tied up. We discussed every man in pictures, tested some of them, but found no one. At length we changed the story, made the chief character a man who had devoted his life to the ideal of justice, and cast Jack Holt in the part.

"Talking about potential successes being ruined, there was 'Tess of the d'Urbervilles.' Mrs. Fiske played it on the stage and was magnificent. Then Mrs. Fiske played

William Boyd will adapt his costume and make-up to this sketch of his character in the plot. All the drawings were made for De Mille by Dan Sayre Groesbeck, artist and war correspondent

Box-office value, personality, and—sometimes—luck, are all factors in assembling a cast for a picture

it on the screen and—well, she wasn't. Her age showed and her voice was lost. *Tess* is a rôle that should be very carefully cast. If I were called on to cast it today, I think I should use Esther Ralston, because she has youth, beauty and the quality of innocence vital to the character. Florence Vidor, for example, wouldn't be accepted in the part because the public is accustomed to seeing her in sophisticated pictures and would think 'Oh, no, she knows too much! Nobody could have fooled her!'"

IF ever there was an ideal cast for a widely read novel, it was that in "If Winter Comes," according to reviews of critics everywhere.

But if this picture were to be cast today for the first time, James Ryan, who made the selection, says his success could not be duplicated.

"Now, we have to consider the box-office value of names," he observes, "and *Mark Sabre* would go to an actor with probably half the fitness for the rôle that the then comparatively unknown Percy Marmont had. At that time the drawing power of names was not paramount and I chose characters according to the way I saw the people in the book.

"*Hi-Jinks* was engaged a month before we began production because I would not risk her signing with someone else. *Love-Jinks* was selected in relation to her. I knew the actress I wanted for *Mabel*, but I hadn't heard of her for a long time and desperate efforts to reach her seemed in vain. One day I happened to be in Paterson, New Jersey, and dropped in at a theater to see 'The Bat.' *Mabel* was playing in it and was signed on the spot! It wasn't box-office, it was type."

Mr. De Mille searched all Hollywood before he found a girl to play the heroine of "The Volga Boatman." Then he looked at screen tests of Virginia Brown Faire and she was assigned the important rôle

William Davis Pearsall

For the rôle of *Stephan*, Theodore Kosloff copied the sketch exactly. As Kosloff is a Russian, he was a natural choice. This new way of casting from sketches is an innovation at the De Mille studio

Donald Biddle Keyes

THE box-office name means very little to Ernst Lubitsch.

"I do not care if I have not heard of the player before, if he can satisfy me in the part, he can have it. I cast according to the spirit within the player. I do not care whether they seem to look the part or not, it is to me important that they possess the spirit necessary.

"Monte Blue—who could be more the American?—in a Viennese story has the Viennese spirit and I am happy with him. That I am correct in his selection is proved from Viennese reviews of the picture.

"I am never influenced by a stage production of a story, since I cast from my own feelings for the character alone. I had seen 'Lady Windermere's Fan' in Germany, but my cast was not like that. No!

"When I am come to Hollywood to direct Mary Pickford's 'Rosita,' I use the players she selects because I know no one in this country and have to rely on her judgment. Irene Rich is playing a queen in that picture. I see her and I say: 'Here is a woman who can do something else very well indeed and some day she shall do it for me! So when "Lady Windermere's Fan" is made, she does so."

But if Lubitsch casts from a player's personality, Cecil

(*Continued on page* 107)

WHOSE HAND?

F. Vance de Revere gives you a character reading of three more stars. Can you guess the owners of these hands?

Apeda

THIS hand shows the most sociable nature of the six hands I have analyzed in this series. It denotes a pleasing nature and one generally liked, one that seeks things out with persistence rather than with aggressiveness. A person who prefers to do things on a large scale and should never be forced to handle many minute details. It also shows a practical turn of mind and one who is too frank and honest for his own good. The shortness of his fingers denotes a quick, impulsive nature, quick in thought and hasty and outspoken in speech. An affectionate disposition and one strong in his likes and dislikes, with great loyalty and devotion to those he likes. The third finger (the finger of the sun) is of good length and, with its spatulated termination, is an excellent sign for the actor or orator and shows one who is endowed with strong artistic instincts and dramatic appeal. The small pads, found on the inside of the nail phalange, denote a sensitive nature that would not wilfully cause pain to others. This combined with other things in his hand shows a kind nature and one who is always ready to do the thoughtful thing to make another happy. The sort of person who brings smiles to your face when you are with him and laughs too, for that matter, for he has such a good sense of humor. The two bracelets across his wrist denote success, and the writer hopes he realizes success to its fullest extent.

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F. Vance de Revere

IF I did not know the owner of this hand, I would immediately picture a person of good height, lean and muscular, with a face having more length than breadth; a woman, a young woman, active and fond of out-of-door sports. This hand also shows an extremely sensitive nature, a person who feels deeply and usually says the right thing at the right time. She is fairly practical and has clever hands that can do all sorts of things. She could pull apart a hat and retrim it, or make over a gown or blouse to suit her taste. Such a hand would indicate a strong inborn feeling for right and authority and one who would have great respect for established forms; preferring an aristocracy to a democracy and known things to the unknown. This hand shows a well-balanced individual, a girl who is impressionable, with a very affectionate nature but with good judgment and much common sense and restraint, an independent nature with much determination, a strong will and good logical reasoning power. There is endurance and strength shown in this hand. In this hand, just as in nearly all the hands in the profession, is shown a highly inspirational nature with a great love and appreciation of all that is beautiful. Notice this hand closely. Doesn't it, somehow, express an individual who has ambition, pride and dignity, strength, determination and above all success? She has had success and will continue to be successful.

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F. Vance de Revere

NOTICE how entirely different the three hands illustrated are. The hand of the other man represents an individual who much have companionship, while the owner of this hand does not crave continual association with others but prefers solitude. This hand indicates a purely sensitive, highly inspirational nature. Such people usually feel their position in life so keenly that they often consider themselves useless and consequently become morbid and melancholy. This hand also shows a visionary, idealistic nature, one whose head is in the clouds and one who lives in a world apart. The palm is not wide, showing one who is not very practical. Its hollowness would indicate unhappiness and tragedy. This hand also shows great dramatic ability, a person who would prefer quality to quantity in people and in other things. The conic-tipped finger would indicate a nature which would respond quickly to sympathetic influences, an emotional nature which would rise to the greatest heights of rapture or descend to the lowest depths of despair over things which occur in his daily life. The first phalange of the thumb should be longer, especially, with this shaped hand Greater strength would give a stronger will. The angular thumb denotes a splendid sense of tune and rhythm and would indicate that the owner would have great appreciation of music, and listening to good music would be one of his greatest sources of pleasure. He would also be greatly affected emotionally by both music and color.

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F. Vance de Revere

Editor's Note.—On page 93, you will find the pictures of the stars whose hands were analyzed last month. In the May Issue, F. Vance de Revere will continue her fascinating hand readings of the prominent stars.

The Home Beauty Shop

Conducted by MARTHA DAWN

Every month, Martha Dawn will write an article for "Motion Picture Magazine" on the care of the skin, hair and complexion. Miss Dawn is a beauty expert who has had wide practical experience in the studios and who has also made a study of the scientific methods of beauty culture. You will find her advice not only sensible but safe. Women who take pride in their appearance will find Miss Dawn a sympathetic and valuable friend

ON the opposite page, F. Vance de Revere analyzes the hands of three popular stars. Now F. Vance de Revere is an expert in character reading and, of course, all of us are not equipped to read traits of the mind and character by the shape and lines of the hands.

But the majority of us, consciously or unconsciously, do a little character reading of our own from the hands of our friends and acquaintances. We may not demand small or beautifully shaped hands from our friends but we are naturally drawn to women—and men—whose hands are white and whose finger nails are neat.

Not all of us can have small hands and not all of us can have finely formed hands. But there is no excuse, in this day and age, for a red, rough hand or for slovenly and neglected nails. With a little care, a little thought and a trifling expense, a woman may keep her hands in perfect condition.

MOST of us do not work hard enough to do great damage to our hands. Office work, particularly typewriting, works some hardship to the hands. But it is a hardship that can be easily repaired.

For the girl who typewrites, there are a few simple rules to follow. Never shape the nails in a point. It is neither pretty nor is it practical. Keep a file in the office and file the nails in a well-rounded curve. Use the file every day to remove the rough edges and never allow the nails to grow too long.

Always keep a good hand lotion in the office to apply after washing. And as most offices are sure to be dusty, wash your hands frequently, using a pure, mild soap and a soft brush. Keep the hands soft with a good lotion or hand cream.

DISH-WASHING and household work were once considered arch-enemies of beautiful hands. Again I recommend the use of a hand lotion or cream, to be applied frequently during the day. And after doing any sort of hard work, always wash the hands carefully, rinsing them thoroly before applying the lotion. Whenever possible, wear cheap canvas or rubber gloves when doing any sort of hard work.

Manicuring your nails at home is often more satisfactory than going to a beauty shop. Unless the manicure girl is an expert, she is apt to damage your hands by cutting the nails and the cuticle. Manicure scissors should be taboo. Always file the nails. And after filing, smooth the edge and just under the edge with an emery-board.

An orange-stick comes with all good manicure sets. It is invaluable for cleaning under the nails and for pressing back the cuticle. Make the use of an orange-stick a habit with you. Every time you wash your hands with warm water, press back the cuticle with your orange-stick, gently, of course. Then notice the difference in a week.

THE best plan to remove cuticle is to get a good cuticle remover. Dip your orange-stick in this and work around the groove of the nail and just under the tip. After you have done all the nails, rinse your hands well and dry them. As you dry them, push the cuticle back gently around each nail with the towel. That will take off all the unwanted cuticle and leave your nails clear and tidy. If you do this every day or so, you will never have those ugly and troublesome hang-nails or ragged skin around the base of the nails.

There is nothing so unattractive as highly polished nails on dirty hands. And yet all of us look better for a slight polish on the nails. Nail polishes come in three forms, powder, paste and liquid. To apply the powder, which comes as a cake, put a little on the soft part of the hand and rub the nails of the opposite hand across it lightly and quickly. The paste polish, which gives a pink tinge to the nails, is rubbed—just a small quantity—on each nail and polished on the soft part of the opposite hand.

The liquid polish is very popular. It is easily applied with a camel's hair brush and it lasts longer than the other polishes. All you have to do is to apply it and allow it to dry. It saves time and trouble and it gives just the right degree of polish.

Trimming the Eyebrows

IF there is anything that makes a woman look coarse and masculine, it is large, shaggy, bushy eyebrows. They are bad enough on a man, but on a woman they are intolerable. On the other hand, there is nothing quite so foolish as for a girl to have her eyebrows trimmed to a mere "hair-line," for this destroys all character of the face—almost as much as if she had no eyebrows at all.

It is not a difficult task to trim one's own eyebrows, but it is much easier, of course, to have some one else do it. If there is no "Beauty Parlor" convenient, and no sister or girl friend to do it for you, try it yourself. All you need is a pair of small scissors and a pair of tweezers. Just trim all the long hairs to a medium length, then pull out all hairs on the upper or lower side of each brow as desired.

If you think the brow is too close to the eye, trim mostly from the lower side of the brow. If the brows nearly meet over the nose, trim them out so as to leave a fair margin between them. If they are too straight across the brow, you can readily give them a pretty arch by leaving the center alone and trimming only the sides. If you dont get them just right the first time, and they are too thin, or too arched, dont fret—they will soon grow again and you will know better what to do next time.

International Newsreel

THE CAMERA CATCHES A REAL-LIFE DRAMA

HERE are six "clips" from a film actually made in a court-room to determine the parentage of a child. The test was made by the order of Judge Vincent Brennan of Detroit. Little Irene Przola, the heroine of the drama, was claimed both by Mrs. Przola and her sister-in-law, Mrs. Irene Goosens. The judge asked that a movie camera be brought to court. Then he told the women that he was going to send the child to an orphanage. Mrs. Goosens went into hysterics as the child turned appealingly to her.

Several psychologists viewed the film, studied the reactions of the women, and the judge awarded the child to Mrs. Goosens, altho Mrs. Przola explained that she was deaf and hadn't heard the judge's words. This is the most unusual drama in which the movie camera ever has played a part.

MISS OELRICHS *wears a smart Lanvin frock of black kasha with bands of silver and green*

MISS MARJORIE OELRICHS SPEAKS FOR NEW YORK'S BRILLIANT YOUNGER SET

¶ Her ideas on Clothes, Parties and Complexions

"Everything a girl does today—even the simple chic lines of her clothes and the way she wears her hair—demands a flawless complexion.

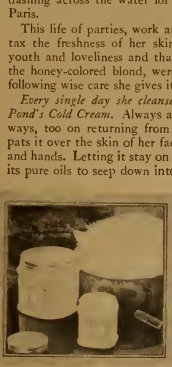
"Yet the hectic whirl of dances and the formal functions she attends, and the sports she sandwiches in between, conspire to ruin the most velvety skin!

"And they would — but for Pond's Two Creams, which come to the rescue keeping her complexion just as lovely as it was when she was in her early 'teens! So it isn't strange that Pond's is the method I follow to guard the freshness of my skin."

SO says Miss Marjorie Oelrichs now in her second season in the brilliant social life of New York's younger set. To dinners, dances and sports, at Palm Beach and Newport as well as in town, Miss Oelrichs adds a serious interest in art which takes her to a drawing class every morning during the New York season. And she and her beautiful mother, Mrs. Marjorie Oelrichs, are always dashing across the water for a few weeks in Paris.

This life of parties, work and travel might tax the freshness of her skin, glowing with youth and loveliness and that golden tint of the honey-colored blond, were it not for the following wise care she gives it every day:

Every single day she cleanses her skin with Pond's Cold Cream. Always at night, and always, too on returning from an outing, she pats it over the skin of her face, throat, arms and hands. Letting it stay on long enough for its pure oils to seep down into the pores and bring to the surface all the dust and dirt which clog them. She wipes off all the cream and dirt, and repeats the process, finishing with a dash of cold water.



The Two Creams the younger set is using

Over her newly cleansed skin, before she powders, she smooths Pond's Vanishing Cream. Light as thistledown it gives her skin a damask smoothness over which her powder goes beautifully and stays long. This thin veil of Vanishing Cream, moreover, guards her face from drying, chapping and burning from sun, cold and wind, and her hands from chapping. So she always uses it before going out.

When you buy Pond's Creams to give your own skin this perfect protection, this freshening and finish, ask for the big generous jar of the Cold Cream. Both Creams come in two *smaller* sizes of jars and in tubes.

Free Offer *Mail this coupon and we will send you free tubes of these Two Creams and an attractive little folder telling how to use them.*

The Pond's Extract Company, Dept. D
143 Hudson Street, New York City.

Please send me your free tubes of Pond's Two Creams.

*Name*_____

*Street*_____

*City*_____ *State*_____

YES and NO

SAY IT WITH LETTERS

Have you a kick against the movies? Then dont suffer in silence. Write us a letter about it. Have you a favorite that you want to tell the world about? Then remember that it isn't fair to keep the good news to yourself. This department is devoted to your opinions and you are the boss of this page

YOU'VE got to hand it to Metro-Goldwyn. They're certainly giving us "bigger and better" pictures; finer movie entertainment than we've had in many a year. However, if they keep up, I'm surely afraid my health will suffer. Living in New York, I have no patience to wait until the picture comes to the local movie but must see it on Broadway. Result: I spend my money on movies and dine on baked beans and coffee. My allowance is not included to cover Broadway; if it does . . . well, reducing is quite popular now, anyhow.

There's no doubt that "The Unholy Three" is one of the greatest masterpieces of its kind ever presented on the screen. I always consider a picture good when it makes me forget that I'm in the theater; takes me away from this humdrum, everyday life and transports me to a different world. That's what "The Unholy Three" did. The performances of Lon Chaney and Mae Busch were superb.

"The Big Parade," a great war drama, is one of the finest stories ever told on the screen. Its clever comedy and lovely romance blended with the right amount of pathos make it appealingly human. It is one of the best examples of the director's technique, adds new laurels to the crown of Jack Gilbert and places Renée Adorée in the front rank of emotional stars.

"The Merry Widow" is one of those dashing, colorful romances we all secretly adore, despite the fear of being termed sentimental. It brings us a new Mae Murray, one who can act without those absurd frivolous contortions. Jack Gilbert is adorable as *Prince Danilo* and Roy D'Arcy is a superb villain. Eric von Stroheim proves himself one of the foremost directors.

I'd like to thank Metro-Goldwyn, altho I anticipate another week of economy when I see "Ben-Hur."

FRIEDA RADACK,
126 Lott Avenue, Brooklyn, N. Y.

All for Gloria

IN your February issue of the MOTION PICTURE MAGAZINE, M. C., of Fox Chase, Pa., asks the question, Why does everybody like Gloria Swanson? For my part, I know of no better reason why I like her than that she is one of our great stars and one of the screen's leading artists in furnishing wonderful amusement and entertainment for the public thru the medium of the Motion Picture Industry. I know great credit is due her for the rapid progress she made in climbing the ladder of fame and may she stay there for many, many years to come. Wonderful pictures will be produced in the future, and we can assure ourselves that among them we will see Gloria Swanson portraying different characters and giving us some of our best evenings' amusements and hearty laughs.

A. V.,
151 Wainwright Street,
Newark, N. J.

From One Who Knows Belle Bennett

I WANT to say that I am glad, extremely glad, that Sam Goldwyn has given my adorable little friend, Belle Bennett, a chance, and what a "find" she has proved to be. It was my pleasure to witness the opening performance of that glorious and sweet story, "Stella Dallas," on Broadway, November 16th. What a memorable night it was—Belle's night of triumph. After the picture she wanted to speak to her audience—to tell them how glad she was that they received her efforts so enthusiastically—how happy she was—but—but, her heart was too full to speak. She only was able to throw kisses to the crowd, and when the picture ended and the audience started to retire to their homes, Belle felt just as if she wanted to say "good-by" to each one individually.

I heard Belle talk over the radio, when she was in the city. She spoke of her Atlanta friends, and when I called her over the 'phone, it was just too much for her.

Belle has a sad and tragically sweet voice, for she has suffered much. She deserves every single bit of success that is now hers—she is and represents the very spirit of love and sacrifice.

FRANCES RIDDLE,
424 West Twentieth Street, New York, N. Y.

YOUR opinions on subjects relating to the movies and their players may be worth actual money to you, if you can express them clearly in a snappy letter of one to three hundred words. A five-dollar prize is awarded for the best letter of the month, which will be printed at the head of this department. One dollar is paid for the excerpts printed from others. Write us an interesting letter, giving reasons for your likes and dislikes. Sign your full name and give your address. We will use initials only if requested.

Send to YES AND NO, 175 Duffield St., Brooklyn, N. Y.

Best Wishes to May McAvoy

WHY dont we see and hear more of May McAvoy? I have been so impressed with her unusual talent that I cant understand why everyone isn't shouting her praises. Not that she hasn't many admirers, and being included in the cast of "Ben-Hur" is surely recognition of her ability. But some so-called screen stars, who seem to me merely posers, are getting so much more of the world's applause.

As *Grisel* in "Sentimental Tommy," she first won my heart. Much later I fell in love with her all over again when I saw her in the rôle of the ugly girl in "The Enchanted Cottage." Anyone who can take a character like that and make you love her in it has not a spark, but a flame of genius.

I think it is her quality of completely immersing herself in the rôle she is interpreting that makes her the wonderful actress that she is. She has learned the secret of real acting; that to act is not to act. What a pleasure it must be to her to live again in each new creation. I'll tell the world that, while Thomas Meighan is my favorite star, May McAvoy is my best loved "staress."

With best wishes for the continued success of the MOTION PICTURE MAGAZINE, and the artists of the screen.

EDITH E. LOTT,
207 Third Street, North Apt. 16, St. Petersburg, Fla.

A Few Requests

JUST a word of praise for your MOTION PICTURE MAGAZINE. One can truly say of it that "every day and every way it's getting better and better." I enjoyed especially all mention of Leatrice Joy and Jack Gilbert. They are wonderful stars and deserve the highest praise.

There is only one fault with your magazine. Since the death of Wallace Reid, you have not published a full-page photo of our Wally, whom we miss so much.

Please, then, lend a kindly ear to a small voice that begs for a photo of Wally, Leatrice and Jack in your roto-gravure section.

V. E. HOWARD,
Orchard, Nebraska.

Those Story Changes

IN your December issue, M. C. L. of Indianapolis, Indiana, disapproved of the producers changing books to such a great extent, when making them into a screen play. She has at least one ally. I wish to say that the same thing has caused much disgust on my part. I do not have many in mind, except one I saw recently, and which has just been released. The picture I refer to is "Irish Luck," starring Thomas Meighan. I read the story when it ran

(Continued on page 87)

THAT *POISE*

which comes from knowing that your complexion is noticed but your powder is not

By MADAME JEANNETTE

Famous cosmetician, retained by The Pompeian Laboratories as a consultant to give authentic advice regarding the care of the skin and the proper use of beauty preparations.

Read how the scientifically blended shades of Pompeian Beauty Powder can help

It is at the "finish" evening affair that you are under the closest scrutiny. Are you careful to choose the right shade of powder to match your skin exactly?

A SOFT, delicate texture—a lovely satiny face—yet not a sign of powder. What is the secret of her alluring complexion? Does she use powder? She does, but a shade that matches so perfectly the tone of her skin that she secures the good effects of powder without seeming to use it.

All smart women strive for a natural complexion, but all do not achieve it. Not all women have found a powder that really matches their skin—a powder that reveals their natural coloring. These women thank me for telling them about Pompeian Beauty Powder. Complexions are not composed of single colors, but a blend of different colors. So it is only natural that powder to match your complexion must also be a blend.

Pompeian Beauty Powder is scientifically blended from different colors. Whatever the tone of your complexion, some one shade of this powder matches it perfectly.

Choose the correct shade for your complexion from the shade chart. In case of doubt about the shade you require, write a description of your skin, hair and eyes to me for special advice.

SHADE CHART for selecting your shade of Pompeian Beauty Powder

Medium Skin: The average American skin tone is medium, neither decidedly light nor definitely olive. This skin should use the ***Naturelle*** shade.

Olive Skin: Women with this type of skin are apt to have dark hair and eyes. This skin should use the ***Rachel*** shade to match its rich tones.

Pink Skin: This is the youthful, rose-tinted skin (not the florid skin) and should use ***Flesh*** shade.

White Skin: This skin is unusual, but if you have it you should use ***White*** powder in the daytime.

Pompeian Beauty Powder is 60c a box. (Slightly higher in Canada.) Satisfaction guaranteed.

Madame Jeannette
Specialiste en Beauté

P. S.: I also suggest that you use Pompeian Day Cream as a foundation for your Pompeian Beauty Powder.

The fortunate possessor of red hair generally has an exquisitely fair skin with a delicate pink tone that is greatly enhanced by using the Flesh Shade of Pompeian Beauty Powder.

SPECIAL OFFER

⅓ of a 60c box of Bloom

The 1926 Panel, with samples of Beauty Powder and other Pompeian products—All for 20c

THIS generous offer of Bloom gives you an opportunity to really know how good is this popular Pompeian product. For 20c you get ⅓ of a 60c box of Pompeian Bloom, valuable samples of Pompeian Day Cream (protecting), Night Cream (cleansing), Beauty Powder, Madame Jeannette's beauty booklet and the famous 1926 Pompeian Panel entitled "Moments That Will Treasured Be, in the Mint of Memory." This panel was executed by a famous artist and is reproduced in full color. Art store value—75c to $1.00.

Tear off, sign and send

Madame Jeannette,
The Pompeian Laboratories
2611 Payne Ave., Cleveland, Ohio

I enclose 2 dimes (20c) for 1926 Panel, ⅓ of 60c box of Bloom, other samples, and your beauty booklet.

Name .....
Street Address .....
City ..... State .....
Shade of powder wanted? .....

This coupon void after Sept. 1, 1926

Gossip of an Old-Timer

Extracts from the April MOTION PICTURE MAGAZINES from 1911 thru 1915

April, 1911

Some Hazards

THERE is an interesting item in this issue captioned *A December Dip* which features the hazards that film players experienced. It goes on to state that two companies did plays which required one of the characters to fall in the water, while another company made a picture in which three men enjoyed a bath close to the freezing point.

This isn't a marker to what the actors do now for the sake of realism. All the uninitiated have to do to appreciate how they risk life and limb is to follow a serial in the making. They will see a constant flirtation with death.

The same article tells that producers are afraid of animals in pictures. This fear is not expressed these days—certainly not on the comedy lots where milk-fed lions are put thru their paces. It has developed that players must accept animals as part of the general scheme of things.

Most Have Disappeared

THE Picture Gallery for April, 1911, doesn't give a very good break for those early stars. Several who have dropped out of sight include Rita Davis, Jennie Nelson, Laura Sawyer, Florence Wragland, Albert McGovern, Joseph Dailey, Alice Donavan—and George M. Anderson. But very much in the public eye are Charles Ogle, Herbert Prior and Kathlyn Williams, tho the latter is temporarily absent from the screen.

Do you remember the picture that gave Lon Chaney his first start on the road to success? It was "The Miracle Man," and here is a picture of Chaney in his great hit

Do you remember the painting, "The Doctor"? Well it was made into a film in those early days. And the actor who played the man of medicine was Charles Ogle.

April, 1912

Popularity Contests

THAT popularity contests to decide the favorite film actor and actress will always be with us is proof positive of the influence that players exert in our lives. There have been contests and contests since the screen's early dawn. It is worth recording that in the Popular Player Contest of the April issue Maurice Costello leads among the actors, with a total vote of 38,748, while Dolores Cassinelli tops the women with 37,723 votes. Both of these players no longer bask in the spotlight of public favor, tho each has carried on thru the years. There is a younger Costello—one Dolores, the daughter of Maurice, who bids fair to some day achieving the pinnacle of popularity. If she keeps on getting good assignments, we may safely say that there will be a campaign to make her a top-heavy favorite in the near future.

The Camera Carries On

IN *The Onward March* for April, 1912, it is interesting to note that thirty thousand miles is a long way to go for a Motion Picture. Add tribes of savage and treacherous black men, an almost unknown country, and a superabundance of venomous reptiles, and you are able to form some idea of the kind of enterprise that one of our manufacturers has cheerfully undertaken in order to produce for you some striking and instructive films

How the camera has carried on since that day. It has explored every known clime. It has been taken beneath the surface of the sea and above the clouds. It has recorded the human race in every nook and corner of the globe. Burton Holmes, the Martin Johnsons—and other intrepid explorers have set up the machine in far-distant climes and we have become acquainted with the way the other half of the world lives. The camera is not denied in any field of exploration.

With the Answer Man

THERE are certain items of interest which will show you the constant change of things. Would you ever think that Mabel Normand supported Maurice Costello when he starred in Vitagraph's "The Changing of Silas Warner"? That was back in 1912. And there is Edward Coxen. Nobody ever inquires about him any more. But he was one of the pioneer cowboy heroes when starring with Kalem. He appeared in "The Dude Cowboy," and "How Texas Got Left," among others. To show you how Gladys Hulette keeps her youth we will inform you that she played *Jack* in "Jack, the Giant Killer," for Pathe, back in 1912. Today you can find her still playing leading roles—and youth is still on her side, because her film career started when she was very young. We look at the cast for "East Lynne," which has recently been revived by Fox. The earlier presentation was made by Thanhouser

(*Continued on page 93*)

Science has produced an invention that reads your hair

The Nestle Meter Scale Tests Your Hair in Advance

The Nestle Laboratory in New York offers a personal service by mail that aids your Nestle Permanent Waver to produce the perfect Permanent Wave.

MR. C. NESTLE, international authority on hair, has solved the problem of permanent waving.

Among other famous men, Professor Metchnikoff, of the Pasteur Institute of Paris, declared in 1909 that Mr. Nestle's invention of the permanent wave "is the greatest step forward in hair science ever made for the comfort of women."

The New Nestle Meter Scale—a great advance

Now, Mr. Nestle brings forth an invention of as much importance to the study of human hair as the X-Ray is to the human body.

This is a machine that literally "reads" your hair—that reveals its special characteristics and forever takes the guess out of the permanent wave.

The Nestle Meter Scale removes a great responsibility from the operator. Guided by its readings, the permanent waver knows exactly what kind of hair you really have and exactly how to wave it for perfect results.

These readings give him insight and foresight, discover what the eye cannot see, and so make possible a new system of permanent waving that is adaptable to every head of hair:—

The Nestle Circuline Process for perfect permanent waving

This is a personalized treatment—designed to carry out "to the letter," the readings of the Nestle Meter Scale. Whether your hair be normal, snow-white, black, bleached or dyed—whether you want a tight, medium or loose wave—any one of the 6,000 Nestle Wavers can produce it.

Know your hair before you have it waved—the reading and recommendation cost you nothing

Just fill out the coupon below—and send a small strand of your hair, at least 5" long and about the thickness of a pencil lead—with $1 deposit to cover cost of testing. Do not send combings!

The Nestle Laboratories will then send you a card giving the result of the analysis of your hair. This $1 Deposit will be deducted from the price of your *next* permanent wave given anywhere in the United States where the Nestle Circuline Process is used. The Nestle Company guarantees the refund of this deposit. Over 6,000 hair dressers and beauty parlors in the United States use Nestle Permanent Waving apparatus.

Have Your Hair Read Now!

With exact scientific knowledge of your hair in advance, your permanent waver cannot fail to give you the style of wave you want—exactly as you want it. It is worth a great deal to be assured of perfect, permanent waves from now on and it really costs you nothing. *Send your hair sample today!*

NESTLE LANOIL CO., LTD.
Established 1905
12 East Forty-ninth Street, New York City
Originators of Permanent Waving

Booklet Is FREE
With or without the hair test

Ask for our interesting booklet, "Taking the Guess Out of Permanent Waving." It is alive with helpful information on the care of the hair. It brings you full details of the new Nestle Meter Scale and the Nestle Circuline Process. Sent free upon request. Please use the coupon opposite.

NESTLE'S CIRCULINE PROCESS
For the perfect permanent wave

The Nestle Lanoil Company alone, possesses the patented Nestle Meter Scale, and only qualified establishments can offer the genuine Nestle Circuline Permanent Wave. Beware of imitations and misleading claims.

NESTLE LANOIL CO., LTD., LABORATORY
12 EAST 49th ST., Dept. 4-G, NEW YORK

Enclosed find $1 Deposit and sample of my hair for an official laboratory reading on the Nestle Meter Scale. It is understood that my $1 will be deducted from the cost of my *next* permanent wave at any hair waving establishment using the Nestle Circuline Process. You are to send me a record of your findings and your free booklet on permanent waving.

*Name*_____
(Please write plainly)

*Address*_____

If booklet only is wanted, check here ☐

ROMANCE
1926 Model

Richard Dix and Lois Wilson in a little story of a man and a girl who get a summons for life. The title of the picture is "Let's Get Married!"

At the top of the page is an innocent young fellow who is doing his best in the New York traffic. When, all of a sudden, the lady in the car back of him smashes into his mud guards. "Aha," cries the young man, "I'll teach this careless flapper a lesson." So he calls a cop. "Cantcha look where you're goin'? Whodaya think ya are?" asks the cop

Not to be beguiled by a pretty face, the young man tells the young lady where she gets off at. "I've never been spoken to like this in all my life!" declares the the young lady

And then, when the argument is over and when the cop has handed out the tickets, the young man realizes that his heart has been severely damaged and that there's nothing left to do but ask the girl to accept a life sentence

Frocks Sheer and Enticing as you will

Under the most trying of hygienic handicaps!

—plus an easy-disposal feature every woman will appreciate

Eight in every ten women have adopted this new way that solves woman's oldest hygienic problem so amazingly by banishing the uncertainties of old methods

By ELLEN J. BUCKLAND, *Graduate Nurse*

THE oldest of hygienic problems remains a problem no longer!

By perfecting an entirely *new* method, modern science has supplanted the old-time sanitary pad with protection that is real.

Dainty frocks, sheer and misty, go now with care-free minds—*any time, any day.* You are immaculate, and *know it beyond all doubt!*

Factors that have upset former hygienic theories

This new way is Kotex, the scientific sanitary pad. Nurses in wartime France first discovered it. It is made of the super-absorbent Cellucotton — covered with specially processed, soft-finished gauze.

[There is no bother, no expense, of laundry. Simply discard Kotex as you would a sheet of tissue — without embarrassment.]

It absorbs and holds instantly sixteen times its own weight in moisture.

It is five times as absorbent as ordinary cotton pads.

Each Kotex pad deodorizes with a new secret disinfectant—a factor of greatest importance.

* * * *

If you have not tried Kotex, please do. It will make a great difference in your viewpoint, in your peace of mind and your health.

60% of many ills, according to many leading medical authorities, are traced to the use of unsafe and unsanitary makeshift methods.

Thus today, on eminent medical advice, millions are turning to this new way.

You can get it anywhere, today

Kotex comes in sanitary sealed packages of twelve, in 2 sizes: the Regular, and Kotex-Super. At all better drug and department stores, everywhere.

Today begin the Kotex habit. Note the improvements, mental and physical, that it provides. Write today for "Personal Hygiene" booklet. Sample of Kotex will be mailed you without charge.

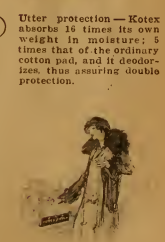
Cellucotton Products Co., 166 West Jackson Boulevard, Chicago

Easy Disposal

and 2 other important factors

(1) No laundry. As easy to dispose of as a piece of tissue — thus ending the trying problem of disposal.

(2) Utter protection — Kotex absorbs 16 times its own weight in moisture; 5 times that of the ordinary cotton pad, and it deodorizes, thus assuring double protection.



(3) Easy to buy anywhere.* Many stores keep them ready-wrapped in plain paper—simply help yourself, pay the clerk, that is all.

*Supplied also in personal service cabinets in rest-rooms by West Disinfecting Co.

KOTEX

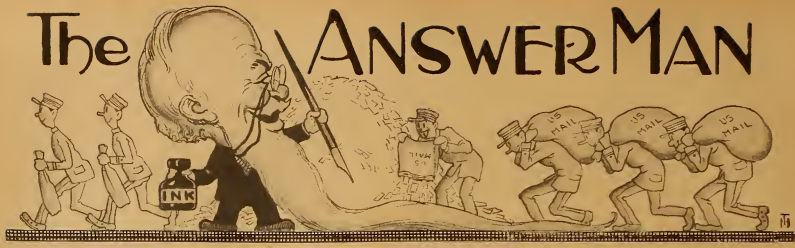
PROTECTS—DEODORIZES

Kotex Regular: 65c per dozen

Kotex-Super: 90c per dozen

No laundry—discard as easily as a piece of tissue

The ANSWER MAN



HILDA R.—Now that the winter is over, we have the March winds to contend with. I certainly do like Thomas Meighan; his next picture is "Florida Romance."

RONALD COLMAN FAN.—Sure, I know. The reason they raise so many beans in Poland is because there are so many Poles there. Mary Philbin is playing in Charles Dickens' "Little Dorrit." Dont think so harsh of me; I'm a pretty mild old chap.

HAL G.—Tell me more about your Harold Lloyd Club.

DE ROCHE FAN.—So you just found out about this magazine. Well, by all means read this department, and write me a letter so that I can go on earning my $15.00 per week. Charles de Roche is not a Spaniard, but he came within a few miles of being one, having been born in Port Vendres, France, near the Spanish border, on July 7, 1893. He came to America in December, 1922.

THE BUG.—Brown eyes for Douglas Fairbanks, and I must say they are never blue.

BERYL A. M., GREELONG.—Thank you very much for the interesting booklet on wool and wheat in Australia. I have enjoyed reading it.—Your letters are always a treat.

RALPH F. C.—I would be glad to list your club, but I only deal in motion pictures. Your magazine is entertaining.

MABEL A.—Here, here, what's this—you used my picture as a model for a football poster. Well, I still have a kick in me. Yes, Alberta Vaughn will send you her picture. Write her direct.

TO MRS. R. H. C. and many other Lowell friends who have written me: I wish I could fulfil your desire regarding a memorial for Wallace Reid. I dont know whom you could get in touch with unless perhaps the Famous Players-Lasky Corporation.

JOHN C., EGYPT.—Well, if you miss the fictionized stories in the Magazine, you want to get *Movie Monthly*, which contains the best stories of the screen. You're right, the surest way to get under a woman's thumb is to place a ring on her third finger.

BEN R.—Why, it was Geraldine Farrar who discovered Marjorie Daw and gave her a part in "Joan the Woman." Mary Pickford was her next godmother, and she made good in "Rebecca of Sunnybrook Farm." She is only twenty-four now. Hartford, Connecticut, for Niles Welch.

MACMICHAEL.—So I've got you guessing, have I? You say you cant tell whether I am a wise old owl, or a clever young chap. Guess again.

FAIRBANKS FAN.—Why, Mary Astor is playing in "Twentieth Century Unlimited," directed by Edwin Carewe. Lloyd Hughes is playing opposite her. Dorothy Devore will celebrate her twenty-fifth birthday on June 22nd and the flags of Fort Worth, Texas, will be waving, for that's where she first opened her pretty eyes.

SAMSON FAN.—You're right, beautiful women are the rulers of men; men are only the rulers of earth. Marie Prevost has signed a long-term contract with Metropolitan Pictures.

FREDDIE.—Yes, Betty Compson and her husband, James Cruze, were abroad this winter. Why, I understand that Famous Players-Lasky paid $90,000 for the screen rights of "Padlocked," Rex Beach's latest novel.

MABEL G.—Yes, Rex Ingram is an Irishman; at least, he was born in Dublin, Ireland, on March 24, 1892. He enlisted in the Great War but got no farther than Canada when the Armistice was signed. Why, Gloria Swanson was *Marjorie* and Rod La Rocque was *Daniel* in "Society Scandal." By all means write me again.

LEO V., GLASGOW.—Hoot mon! and how is bonnie Scotland? John Barrymore was born in 1882. That was a classy card of yours. I suppose it was a Christmas present?

GENE MACK.—And now Ralph Ince is coming back to the screen as an actor in support of Olive Bordon in "Yellow Fingers." Claire Adams is also in the cast. Dorothy De Vore and John Patrick in "Leave It to Me." I'd leave it to Dorothy any day.

G. G.—Send your answers to this department. "Woman wants washing." "Dentist—teeth extracted with great pains." "Photographs—babies taken and finished in ten minutes." "Farm-hand. Woman wanted to wash, iron and milk two cows." Yes, I'm the same old geezer.

GENE.—What's this, Richard Dix hasn't answered your last letter? Richard, where art thou?

GLORIA'S ADMIRER.—And you too from Scotland. Scotland is well represented this month. Beware of superstitions. They steal away your time steal away your reason, and finally steal away your wallet. Write me again.

DESPERATE DESMOND.—Hello, there! Yes, I liked Georgia Hale in "The Gold Rush." Billie Dove in "The Black Pirate." No, indeed, I dont ex-

HEAR YE, HEAR YE!

All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fifteen years and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, care of* MOTION PICTURE MAGAZINE, *175 Duffield Street, Brooklyn, N. Y.

Do you know that Betty Bronson was a last-minute choice for the rôle of the *Madonna* in "Ben-Hur"? The Biblical sequence was filmed in Italy with Lucrece Carel (right), an Italian actress, in the rôle. But the episode was retaken and the young American actress gave a glorious performance

To Hollywood Free! To the land of ROMANCE

These two booklets may prove to be your Free! ticket to Hollywood

This may be your CHANCE to visit the DREAM CITY Free!

HOLLYWOOD! The city of mystery and magic. The Mecca of Movie fans! That Dream City where the wonders of the Arabian Nights become real! Would you like to visit Hollywood? Would you like to go as the guest of the great moving picture producers—and invite your dearest friend to accompany you, with every expense paid by the makers of the famous ROMANCE CHOCOLATES?

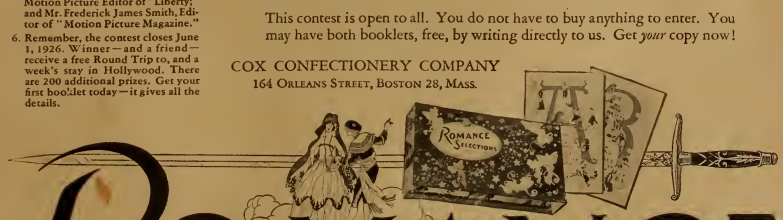
Then read these simple conditions of the great Romance-Hollywood Free Trip Contest. The makers of ROMANCE CHOCOLATES have selected twelve romantic scenes from twelve great photoplays. These scenes are reproduced in two booklets, A and B, *one* of which is packed with every pound box of ROMANCE "Selections." You have simply to name correctly the leading actor and actress appearing in each of the twelve scenes, giving also the correct title of each photoplay. Then, arrange the scenes in a novel and attractive manner.

This contest is open to all. You do not have to buy anything to enter. You may have both booklets, free, by writing directly to us. Get *your* copy now!

Conditions of Contest

1. You may submit one solution or several, as you wish.
2. Send each solution under separate cover, addressed to "Romance-Hollywood Contest," care of Cox Confectionery Company, No. 164 Orleans Street, Boston 28, Mass.
3. The grand prize will be awarded to the person who succeeds in naming the actors and actresses, and the pictures in which they appear, most nearly correctly, and, in the opinion of the judges, makes the most novel and original presentation of the solution.
4. In case of ties, awards will be given to each tying contestant.
5. The judges of the contest, whose decision is final, are Mr. James R. Quirk, Editor of "Photoplay;" the Motion Picture Editor of "Liberty;" and Mr. Frederick James Smith, Editor of "Motion Picture Magazine."
6. Remember, the contest closes June 1, 1926. Winner—and a friend—receive a free Round Trip to, and a week's stay in Hollywood. There are 200 additional prizes. Get your first booklet today—it gives all the details.

COX CONFECTIONERY COMPANY
164 ORLEANS STREET, BOSTON 28, MASS.



ROMANCE of CHOCOLATES

spect to get married this year. I'm waiting for leap year to come 'round. Yes, Doris Kenyon really is a poet. I hear from Pansy very often and see Olga 17 every now and then.

MISS CHERRY.—You refer to—

> What's that which all love more than life,
> Fear more than death or mortal strife?
> That which contented men desire,
> The poor possess, the rich require?
> The miser spends, the spendthrift saves,
> And all men carry to their graves?

ASTRI.—Thanks for sending me the four-leaf clover. That was Arthur Edmund Carewe. Dorothy Mackaill has finally been chosen for the lead in "The Dancer from Paris," a Robert Kane Production. Others in the cast include Conway Tearle, Robert Cain and Paul Ellis.

ANXIOUS RALPH.—That's all right; you may be full of dramatic moments, but the moments wasted in trying to get into pictures are long and tiresome. There's nothing I can do for you. Sorry.

MRS. W. B.—I should say I am glad to hear from the Mrs. No, Adele de Garde is not playing now. I should like very much to hear from her some time, if ever she reads this. Well, I say, Help yourself, and your friends will bless you.

PAN.—You refer to "All Souls' Eve." Ruth Shepley in "When Knighthood Was in Flower."

UKULELE GIRL.—Of course, the world owes every man a living, and is never slack in paying it to a good collector. John Gilbert in Sudermann's novel, "The Undying Past," which is to be filmed as "The Flesh and the Devil."

TOL'ABLE LONESOME.—Just pronounce it Barth-el-mess—accent on the first syllable.

BETTER SWEET.—Your letter was simply splendid. That was Charles Emmett Mack in "America." Well, why are laws like the ocean? Because most of the trouble is caused by the breakers. Yes, Richard Dix is to play opposite Carol Dempster in "Sorrows of Satan" for Griffith.

PICKFAIR.—I should say I have friends all over the world, and now your letter from British Guiana. Welcome to the fireside. Draw up your chair and have a smoke. You just wait until you see "Annie Rooney." I sure did weep. Run in again some time.

DOROTHY C.—No. I never give the home addresses of the players. Lew Cody in "Toto" for Metro-Goldwyn. So long.

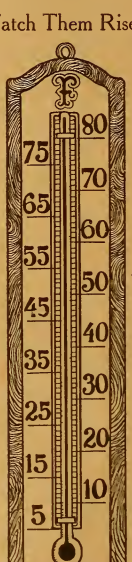
MISS BRITAIN.—You dont need to fear because you are writing to a strange man. There is no harm in an old man like me. You know I had another birthday at the beginning of the year and that brings me into the middle eighties. Seena Owen is returning to the screen in "Shipwrecked."

SCOTTIE, ABERDEEN.—Hurrah! Colleen Moore is with First National. You probably refer to Elliott Dexter, who has one of the finest kennels of German police hounds in this country. I dont know when "The Lost World" will reach Scotland. I hope soon.

MUBS.—I suppose the best horseback rider in pictures is Jack Holt. At least, he is one of the best polo players in the country. He will celebrate his thirty-eighth birthday on May 31st. Laurence Ralph Graves is still playing in two-reelers for Mack Sennett.

(*Continued on page 120*)

Watch Them Rise!



WOMEN	
Alberta Vaughn	163
Betty Bronson	57
Gloria Swanson	46
Corinne Griffith	34
Mae Murray	32
Bebe Daniels	32
Colleen Moore	32
Norma Shearer	30
Pola Negri	26
Mary Pickford	25
Marion Davies	25
Esther Ralston	24
Mary Brian	23
Viola Dana	21
Norma Talmadge	19
Shirley Mason	19
Barbara La Marr	18
Marie Prevost	18
Betty Compson	18
Vilma Banky	18
Constance Talmadge	17
Lillian Gish	17
Anna Q. Nilsson	17
Leatrice Joy	16
Blanche Sweet	16
Patsy Ruth Miller	15

MEN	
Richard Dix	100
Ramon Novarro	84
Ben Lyon	77
Lloyd Hughes	74
John Gilbert	51
Rudolph Valentino	50
Ricardo Cortez	50
Ronald Colman	49
George O'Brien	44
Richard Barthelmess	44
Thomas Meighan	22
Milton Sills	22
Tom Mix	21
Douglas Fairbanks, Jr.	20
Rod La Rocque	20
Buck Jones	20
Conrad Nagel	17
Douglas Fairbanks	14
Neil Hamilton	14
Antonio Moreno	14
Fred Thomson	14
Kenneth Harlan	14
Malcolm McGregor	12
Buster Collier	12
Robert Agnew	12

Look who's sent the temperature 'way up to a boiling point. Our little friend, Alberta Vaughn. Just for that, Alberta deserves a nice story in MOTION PICTURE MAGAZINE. And we'll publish something about her in an early issue. As for Richard Dix, he's been at the head of the class for so long, that we're inclined to leave him there permanently

AL S.—Dont get disappointed if your answer doesn't appear. I wish I could give everyone who writes to me an answer, but space forbids. Ben Lyon was born in Atlanta, Georgia. Tom Mix has gone back into Western togs and will play in "Tony Runs Wild" with Jacqueline Logan.

QUEENSLAND.—That was a mighty fine letter you sent the old Answer Man. Maybe some day we will meet. Yes, Margaret Livingston is going to star in "A Trip to Chinatown" for Fox.

SELSO D.—Forks were not used in England until the sixteenth century, when they were brought there from Italy. Queen Elizabeth was the first English sovereign to use one, and her nobles and people thought it a great affectation on her part. Niles Welch is working on "Mac," a dog story written by Albert Payson Terhune. Eileen Percy is playing in "Self Defense." You're welcome.

MABEL A. M.—I know, but it is better to have a hen tomorrow than an egg today. So, be patient. Jacqueline Logan and Cullen Landis in "Peacock Feathers," and it was released in August, 1925.

BY discovering the three telltale places where age shows first on a woman's face and then by correcting them by scientific treatments and exclusive preparations, Dorothy Gray became one of the world's most famous beauty specialists.

DOROTHY GRAY numbers among her clientele scores of the greatest names in the international social register. The results she accomplishes at her famous Fifth Avenue Studio can now be duplicated in your own home.

Society's *Most Famous* Faces

kept young by her discoveries

How
DOROTHY GRAY'S
methods and preparations overcome the three telltale signs of facial age

"TO look one's age is a folly," says Dorothy Gray. "Looking as old as one's years is a crime against self."

Miss Gray says this with the assurance of an expert, one who has spent her lifetime in one worthy pursuit—facial rejuvenation.

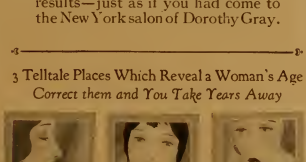
Hers is now one of the world's most famous beauty salons. Leading women in society and on the stage come to her exquisite and palatial studio on Fifth Avenue, opposite the famous Vanderbilt château.

Dorothy Gray has become the leading exponent on facial rejuvenation. For the thousands who have come to her, often with the signs of heart-break in their faces, she has performed almost miraculous transformations.

Not by harsh surgery, not "face-lifting," not "enameling"—all so temporary and dangerous—but by scientific treatments with her own unique preparations.

Now, all can be had in your own home. You can obtain the identical results—just as if you had come to the New York salon of Dorothy Gray.

3 Telltale Places Which Reveal a Woman's Age
Correct them and You Take Years Away



A Double Chin — *Wrinkles and Lines Around Eyes and Mouth* — *Thin face with flabby muscles under the chin*

Dorothy Gray's preparations with complete directions for treatments can be obtained at the leading department stores and quality drug stores throughout the country.

Through her years of practice with a large and fastidious clientele, Dorothy Gray has now perfected systems for home treatment.

You can erase years from your face if you're over 30. If younger, you can prevent age lines from coming prematurely.

A double chin, that first fatal sign of departing youth, can be restored to graceful lines. Droopy, flabby muscles can be "firmed"—sallow skin made glowing—thin and withered skin can be revitalized—lines and crow's-feet around eyes and mouth can be eliminated, erased.

Learn all about Dorothy Gray's famous treatments and preparations. She will gladly give you personal advice. Do not hesitate to tell her your beauty problems. Write in full, or use the convenient coupon below.

Dorothy Gray's preparations, with complete directions for treatments, are on sale at fine department stores and leading drug stores throughout the country. If such a store is not conveniently near you, you may order direct.

Mail the coupon or write today.

Dorothy Gray 25
753 Fifth Ave., New York, N.Y.

Please tell me how
- ☐ to treat a double chin.
- ☐ to round out a thin face and strengthen muscles under chin.
- ☐ to erase wrinkles and lines around eyes and mouth.

Name.....
Street.....
City.....State.....

The Box-Office Speaks

THE early portion of 1926 proves one thing definitely: "The Big Parade" is the biggest box-office hit since David Wark Griffith electrified the motion picture world with his "The Birth of a Nation." Before Jack Gilbert ceases his cinematic march thru Belleau Woods, "The Big Parade" will have safely passed the $4,000,000 to $5,000,000 gross of the Griffith classic.

At the same time, it is well to keep an eye on "Ben-Hur." The General Lew Wallace romance of Biblical days had a $7,000 advance sale before it opened at Cohan's Theater in New York. And, as this issue goes to press, it is running at a $20,000 to $21,000 a week clip. If this can be taken as a criterion, "Ben-Hur" may beat out "The Big Parade" in the final count, since its European rights will bring bigger returns.

The Six Best Sellers:

"The Big Parade"
"The Freshman"
"The Merry Widow"
"The Gold Rush"
"Don Q"
"The Phantom of the Opera"

The Most Popular of the Older Pictures:

"The Ten Commandments"
"The Iron Horse"
"Abraham Lincoln"

BUT to return to "The Big Parade": It is steadily running close to $21,000 at the New York Astor, about a thousand dollars still being sold each week in standing room. In Chicago, where audiences shy at a $2 top fee as at scarlet fever, "The Big Parade" never dropped below $17,000 during its first four weeks at the Garrick. As this issue goes to press, it is doing between $20,000 and $23,000 each week at Sid Grauman's in Los Angeles. Reports from Philadelphia, San Francisco and other cities are the same. It draws capacity everywhere. In Dallas, Texas, for instance, it did $15,000 in its first week at the Majestic.

"The Merry Widow" has just completed twenty-five weeks at the little Embassy Theater in New York, hitting as high as $12,700 a week. "The Merry Widow" had an odd experience in Philadelphia. It flopped at the Aldine during the holiday period. Then it was brought back to the Stanley and broke records, touching as high as $29,000 on the week. "The Merry Widow" is still running strongly at the Million Dollar in Los Angeles.

You never can tell about pictures. John Barrymore's "The Sea Beast" looks like a winner. At least, its première at Warner's in New York would indicate a film hit. It opened at that theater at $24,100 a week, momentarily topping both "The Big Parade" and "Ben-Hur" on Broadway.

"LADY WINDERMERE'S FAN," the new Lubitsch picture, looks good at the box-office, too. It ran three weeks at Warner's and the two at the Cameo in New York. At Warner's it did as high as $26,000 on the week. The Lubitsch special is a hit at the Orpheum in Chicago, too. It did something like record business in Baltimore as well.

The fine reports on "Stella Dallas" continue. It holds at the small Apollo Theater in New York at $13,500 each week.

So much for good reports. "A Kiss for Cinderella," on the other hand, seems to be something of a disappointment. It played to two big weeks at the Roosevelt in Chicago, but bad reports come from Washington, Baltimore, Philadelphia, and other places.

D. W. Griffith's "That Royle Girl" appears to be something of a bloomer at the box-office, too. At the Strand, New York, it was scheduled for two weeks, but it was shelved after the first seven days.

IT is interesting to note the steady drawing power of Richard Barthelmess. His last three pictures, "Shore Leave," "The Beautiful City" and "Just Suppose," have held up strongly all over America. During its week at the New York Strand, "Just Suppose," ran to $35,000.

Richard Dix's drawing power, too, is a steady one. His newest picture, "Womanhandled," has been doing splendidly everywhere. At the Palace in Washington it did $11,500 on its week in opposition to "The Big Parade."

(Cont'd on page 120)

Posed by Jimmie Adams

$10.00 for the best title to this picture!

The love's off—send as many titles as you like, and length up to fifty words, in prose or verse. They must reach this office not later than March 25th, and no titles will be returned. Address them: Title Contest, 175 Duffield St., Brooklyn, New York.

Now! A Right Way to Remove Cold Cream

A way that will double the effectiveness of your make-up
That will correct oily nose and skin conditions amazingly
That will make your skin seem shades lighter than before

The only way that removes all dirt and grease from the pores

THIS offers a test that will work unique results in your skin. Modern science has found a *right* way to remove cold cream.

It will prove that no matter how long you have removed cleansing cream with towels, paper substitutes, etc., you have never yet removed it *thoroughly* from your skin . . . have never removed it properly, or in gentle safety to your skin.

Just use the coupon. A 7-day supply will be sent you.

The only way

We are makers of absorbents, are world authorities in this field. On the urge of a noted dermatologist, we worked to perfect a *thorough* remover of cold cream. There was none known.

It took us two years to perfect it. We developed an entirely new kind of material to attain it. Not a cloth, but a uniquely exquisite absorbent that's different from any other you have ever seen.

* * * *

We call it Kleenex. You use it, then discard it.

White as snow and soft as down, it comes in exquisite sheets, 27 times as absorbent as an ordinary towel, 24 times that of fibre or tissue substitutes.

It contrasts their harshness with a softness that you'll love. It does what no other method ever known has ever done—removes all dirt and grease from the pores.

Kleenex comes in exquisite flat handkerchief boxes, to fit your dressing table drawer. . . in two sizes:

Boudoir size, sheets 6 by 7 inches 35c
Professional, sheets 9 by 10 inches 65c

KLEENEX
The Sanitary Cold Cream Remover

No more soiled towels

No more oily skins

Instead of towels, cloths, harsh fibre, or paper makeshifts, you use this deliciously soft new material—27 times as absorbent!

First—*Remove every bit of germ*-laden matter, every particle of dirt, simply by wiping off face.

Then—Pay particular attention to the nose, so that it will be white and without shine.

Then—You discard the used sheets—no more soiling of towels!

Today, largely on the urge of the skin specialists, women are flocking to this new way.

It will effect quick changes in the texture of your skin. Will make it seem shades whiter than before.

Stops oily skins and noses
Combats skin imperfections

You use cleansing cream to *remove* dirt and germ-inviting matter from the pores. Old methods removed but part, *rubbed the rest back in*, thus inviting eruptions, imperfections and dark skins.

It will correct oily skin or nose conditions so quickly as to amaze.

That's because an oily skin or nose simply indicates grease left in the skin. You must powder now so often because the pores exude it.

This new way will double and treble the effectiveness of your make-up, make it last hours longer than before.

It will bring results to delight you. Will prove the inadequacy of towels and cloth. Will make a noted difference in the color and texture of your skin.

Send the coupon

Upon receipt of it a full 7-day supply will be sent you without charge.

Or obtain a packet at any drug or department store. Put up in two sizes: the Professional, 9x10-inch sheets, and the Boudoir, size 6x7 inches.

Boxes that fit into flat drawers of vanity tables—a month's supply in each. Costs but a few cents.

7-Day Supply—FREE

KLEENEX CO., M-4
167 Quincy St., Chicago, Ill.

Please send without expense to me a sample of KLEENEX as offered.

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.....

The Picture Parade

(*Continued from page* 63)

Just Suppose—Romantic Drama

RICHARD BARTHELMESS *has gone in for mythical kingdoms—which shows that he can look at a king along with all the rest of us. The picture shapes up here as nothing much to make a fuss about and still on the other hand it is nothing to be provoked over. Yet it is far better than his "Beautiful City"— at least, in its mechanics and its story interest. For one thing, it is saturated with a fine atmosphere, the background and settings, particularly the interiors, giving it a certain reality and a definite tone and quality which compensate for the weakness of the antiquated plot.*

And what is this plot? Simply the familiar rebellion of a prince (suggested after 'is Royal 'ighness, David, Prince of Wales) against the conventions of the court. He would go where he pleases, love whom he pleases, and ask no odds of anyone. But how to shake the royal attendant and give the air to the kingdom? How he does it makes up the action of this picture.

So Barthelmess, faultlessly attired, *à la* military, goes a-wooing just like a frog or one of us. And that's all there is to the movie—that and a tiny heart-throb when he gives up the girl temporarily in believing himself the heir—and subject to the traditional whim of marrying some distasteful princess.

Barthelmess makes a dashing prince—one with a wistful look. His performance is so even and sure that he might be Mr. George W. Graustark's twin brother. Lois Moran is the fair charmer.—Inspiration-First National.

Infatuation—Drama

HOW's this for a movie title? It has been tacked on Somerset Maugham's "Cæsar's Wife" to lure the curious by the box-office window. In the original it failed to achieve any distinction and as a picture it seems quite hopeless.

It tries to skate on thin ice here and there, but hasn't the courage to go thru with it. Certainly nothing is done to pique the interest when the American wife of a Britisher, who is of some power in Egypt, has an affair with a young army officer. Being left together much of the time, they imagine themselves in love. But when the crisis comes, she remains true to Will Hays' edict and her own marital vows.

You can spot the finish from the start. Aside from some pleasing sets, there isn't much here to keep you awake. Corinne Griffith has the central rôle and wears some charming frocks. But there are too many close-ups of her. The subtitles make her talk too much. Percy Marmont and Malcolm McGregor are the heroes and they are natural enough in their promenades in and out of the sets and scenery.—First National.

Bluebeard's Seven Wives—Satirical Comedy

A MOST *engaging effort is this good-natured, sophisticated travesty on the inside of the movies. It is a kidding party —that's what it is and because it keeps to its idea without waxing serious, it glows with pace and merriment.*

Everyone is kidded here—the players, the film industry and the manner in which the stars are made. The idea is perfectly logical when you consider a youth who, down in his luck, is unable to gather the necessary money to get a shave. So he haunts a park bench and encourages the "heebie-jeebies" while his face takes on a hirsute adornment. Spying a want ad and taking its hint, he is led straight to a picture studio where he doubles for the star as a Spanish Don.

This may be a slap at the way certain actors are given Latin monickers in the making over of John Hart into Don Juan Hartez. And so with the aid of the barber, the director and an alert press agent the boy makes good and the renewed romance brings him added happiness.

It is capably pictured and is saturated with all the "business" and atmosphere which characterize a studio. While Ben Lyon is seen in his most adaptable rôle and acquits himself in a human, engaging manner, it is Sam Hardy who walks away with the acting in his study of a cocky press agent. There are others who help in making it breeze—Blanche Sweet, Lois Wilson and Andrew Mack.—*First National.*

Mike—Comedy

YOU can never tell about Marshall Neilan when he starts to express himself. The playboy of directors has a habit of defying the accepted standards and pioneering his way along. His "Mike," which he wrote as well as directed, is a curious piece of hodgepodge. Those who recall Colleen Moore in "The Desert Flower" will compare the Neilan effort to it.

"Mike" is immature of theme and could be compressed into a two-reeler without harming its thought at all. Neilan introduces his latest "find," Sally O'Neil, whose background is a box-car on a siding. Place her in overalls—and in charge of a rummy father and a bunch of young relatives and you have this story—which is mostly incident.

There are strong efforts made for laughter and occasionally Charlie Murray and Ford Sterling strike the funnybone with a gag here and there, but taken in its entirety the piece is pretty slim film nourishment.—*Metro-Goldwyn.*

His Secretary—Romantic Drama

HERE *is capital entertainment, highly diverting from inception to conclusion. It is directed with a light touch—just the right touch for such a mildly romantic comedy of business. While the material is familiar, it is handled deftly and smoothly —and with occasional shafts of novelty. It effervesces with humor but never oversteps its bounds.*

We cannot remember seeing more easy playing than is contributed by Norma Shearer, Lew Cody and Willard Louis in their respective roles. Norma is the "step-child" of the office, unloved and scorned. She would be the busy worker, but the philandering executives do not want her smart even for dictation. To see Miss Shearer play this recognizable type is to give praise for her keen understanding.

Of course, you have learned by this time how she makes herself over into a dazzling creature—just to prove to the more romantic of the men that she has charm and personality. *Miss Shearer makes this transition with complete surety of touch. It is a very graceful and intelligent performance. As for the philanderers, Messrs. Cody and Louis contribute deft performances which are embroidered with humor and sympathy.*

A smart little picture, this—one finely titled, directed, mounted and acted. Go see it.—*Metro-Goldwyn.*

Mannequin—Drama

IT must have been the magic of Fannie Hurst's name that impelled the judges to pick her $50,000 novel, "Mannequin," for surely there is nothing extraordinary about it in theme or treatment. Her idea, based upon the child kidnaped in infancy, reared in squalor on the lower East Side and eventually restored to her sorrowing parents when she reaches the comparative affluence of the chief mannequin in an exclusive Fifth Avenue shop—is an old-established one, having done yeoman service these many film and fiscal years.

It makes a fair enough movie under James Cruze's intelligent direction. He was confronted with much shop-worn material, but he succeeds in investing it with the illusion of importance. He makes the moth-eaten courtroom scene interesting even when it is anticipated. The presence of Dolores Costello as the heroine helps considerably in lending charm to the pictures. Suggesting Elsie Ferguson in her manner as well as her appearance, she acts with fine poise and assurance. It is our prediction that brought along carefully she will make a name for herself. Alice Joyce contributes dignity and intelligence to the mother's rôle and Zasu Pitts and Warner Baxter aid materially in giving the picture its balance.—*Paramount.*

The Sky Rocket—Romantic Drama

THE most publicized young woman in the world—Peggy Hopkins Joyce—has finally made her debut in motion pictures. She has in "The Sky Rocket," written by Adela Rogers St. John, a story that is ideally suited to her personality. In many respects it mirrors her life, altho there are those in the know who will identify it with one of our more prominent luminaries of the celluloid world.

Marshall Neilan, who directed it, takes several sly digs at the goings-on among the screen people of Hollywood. There isn't a bit of doubt but that he would have gone much further if he had been permitted such license. Yet he is quite ruthless. He may have missed some of the more poignant parts of the narrative, but in the main he keeps to his theme and characterization and tells the truth—except for forced catering to the happy ending.—Associated Exhibitors.

The American Venus—Romance

JUST a dressed-up piece of folderol or pish-posh, or what have you, must be the verdict of any thinking patron who witnesses this picture. Its story could have been concocted by any youngster tar on the other side of adolescence—and as for the direction most anyone who knows how to shout thru a megaphone could have told the cameraman what to shoot and how to shoot it.

There is nothing to distinguish it in either plot or acting, tho Esther Ralston lends her blonde loveliness to the hokum which concerns the winning of a beauty contest at Atlantic City. The actual winner, Fay Lanphier, is in the picture, but her talents are measured more by the tape than by any of the qualities which pass for emotion. *"The American Venus" is nothing but an effort to capitalize the feminine torso—with its accompanying arms and legs. The money which has been expended on this inconsequential souffle might better have been distributed in the search for real stories.—Paramount.*

THE MOTION PICTURE MAGAZINE

MIKE

Mike!
She's a marvelous madcap—is Mike.
Sure she's a she—
Sally O'Neil herself—
Winsome, winning Sally
In a role that fits her better
Than her overalls!
William Haines, too, as a railroad Romeo
And Charles Murray and Ford Sterling.
Laugh those off! You will!
And gosh!
We nearly forgot The Pink Elephant
And Joe
The dapper Duck,
Another Metro-Goldwyn-Mayer
Record Release!
Marshall Neilan made it—and *wrote* it.
And maybe it doesn't *move*—
Every moment of it!
The Laugh of your life!
For the love of Mike
See it soon!

Metro-Goldwyn Mayer

"More Stars Than There Are In Heaven"

The HAND
He Loves to Hold

For *his* sake, keep it always at its loveliest—skin satiny-soft, alluring; *nails* beaming with the shell-pink glow that whispers breeding and refinement.

It's easy enough, nowadays, to keep your hands a treasure in his eyes. For Glazo brings the lovely nails you want, without the tedious buffing of the past. Just a touch with the handy Glazo brush, a moment's drying—and nails are changed to lovely pearls; exactly the right glow and shade the chic *Parisienne* affects.

And only *once a week* is even this slight attention required, for Glazo does not crack, ridge or peel, nor is it marred by repeated rinsing in soap and water. It protects the nails and always keeps them firm, pliant and beautiful.

Separate Remover for Perfect Results

Glazo is the original Liquid Polish. It comes *complete* with separate remover which not only insures better results, but prevents the waste that occurs when the Polish itself is used as a remover.

Stop at your favorite toilet goods counter today and get the Glazo package. It will mean lovely nails always, with the minimum of exertion and expense. 50c at all counters.

The Glazo Company, 604 Blair Ave. Cincinnati, Ohio

GLAZO

Nails Stay Polished Longer—No Buffing Necessary

Try GLAZO *Cuticle Massage Cream*

It shapes the cuticle and keeps it even and healthy

Will the Men Admire It?

(*Continued from page 25*)

By RAY HATTON:

THIS age business is all wet.

I never have any birthdays nor any wedding anniversaries. Isn't it silly to say, for instance, "Today is Tuesday, and I'm twenty-nine. Tomorrow is Wednesday and I'll be thirty. Thirty is a lot older—dear, dear, I'm getting on!" One day . . imagine it!

Neither men nor women are one bit older than they feel and if they'd forget their actual ages and get interested in something vital, they'd never need to bother about old Father Time and how many fingerprints he's leaving on their faces.

By MICHAEL ARLEN:

PEOPLE who do things to themselves in order to look young succeed only in looking a great deal older. Their faces are always on their minds. How can one be carefree with the burden of looks bearing one down? And what is youth if not freedom from care?

By MALCOLM McGREGOR:

I THINK keeping young is great—for men and for women. I'd like to see everybody stay young and I'm *for* any woman who can stave off the gloom of old age. Let 'em be girls at ninety and more power to 'em!

By EDMUND BURNS:

I FAIL to see any harm in girls looking young and snappy when they could look old and moth-eaten if they didn't take care. I have the greatest admiration for youthful appearance, and when you add to this the intelligence that comes with the thirties, women are doubly attractive.

By ROD LA ROCQUE:

WOMEN have always puzzled me—particularly in regard to their never-ending battle to look anywhere from half a dozen to twenty years younger than they really are. Just why they look on thirty-five and over with dread, I've never been able to decide. I think it would be very dull if all women looked twenty. Each age has its charm and I like them all.

By EDMUND LOWE:

POSSIBLY if I knew that a woman who looked young was really old, I would not fall in love with her. I cant imagine the idea occurring to me. But because the mind is stronger than the body, if I were unaware that she was actually old, I might be attracted. Therefore, it strikes me as rather unfair for age to masquerade as youth. Love is the one thing that matters and why should we play with it?

By WILLIAM BOYD:

YOUTH and beauty are inseparable in a woman, possibly because fashions seem to be designed only for girls. To be attractive, a woman must be in fashion. To be in fashion, she must look young. If you like 'em attractive, it follows that you like 'em young. As they like to be liked, why blame them for trying not to look old? And so long as they look young, what difference does it make whether they are or not?

By RICHARD ARLEN:

OLDER women usually have an attraction for younger men, perhaps because he feels flattered when he can hold the attention of a woman who has lived longer. If she is also easy to look at, she has another subtle hold on him.

If a woman can remain young and lovely in spite of years, she deserves a great deal of credit. Women have been under men's domination so long that any means they take to bring men to their feet are justifiable.

But the object of the hot-house variety of youth is defeated if the woman seems always conscious of the result, if she seems to be thinking: "How do I look?" while one talks to her, and if her whole attention is given to the pursuit of beauty.

By ROBERT EDESON:

DELIBERATELY pretending to be what you are not is considered hypocrisy. Presenting a false illusion of youth is no exception, and a woman of fifty trying to look twenty-five is a hypocrite if she is successful and a fool if she isn't. Intelligent women realize the advantage of gracefully accepting advancing years instead of struggling with futile cosmetics and an unnatural manner to preserve an April bloom that has long past.

By WILLIAM POWELL.

SEVENTY and seventeen can both be beautiful, for beauty doesn't depend on age. It is a certain loveliness of soul which radiates charm in a woman. Bring to mind the woman you love and you will think of her as beautiful. Perhaps it's her smile, or her voice, or the twinkle in her eye or her sweet ways that attract you, but whatever it is it's not the period of years she's traveled thru.

I'm in favor of whatever aids to nature keep one in good condition. When it comes to age trying to disguise itself as youth, tho, I feel it cant be done and it's pathetic, for beauty is aside from length of years.

By HUNTLY GORDON:

I BELIEVE in women doing exactly as they please in the matter of rejuvenation, as in everything else.

If you ask me whether or not a man could love a woman whom he knows to be sixty while she looks twenty-five, I'd say that nobody knows! Love is an ungovernable something over which we have no control. Friends of mine have sworn: "I'll never marry!" and I've received wedding announcements the next week. Others have declared that nothing could make them care for a woman of another race—and one of these fell madly in love with such a woman!

So a man might say in one breath that he could not love a woman years older than himself, and in the next breath try to persuade her to marry him.

By JOHN BOWERS:

YOUTH appeals to youth. I believe the simulation of youth, even if successful, doesn't carry the same appeal. Older people may feel an impulse of emotionalism toward youth, but it is very rare for a younger person to feel that same sweep toward an older one.

If a woman is carefully preserving youth because she wishes to attract men, I think she is very likely wasting her time, but if she does so because she feels herself of more use or gets more enjoyment out of life, I say: "Go to it!"

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C·C·Burr
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Johnny Hines

in

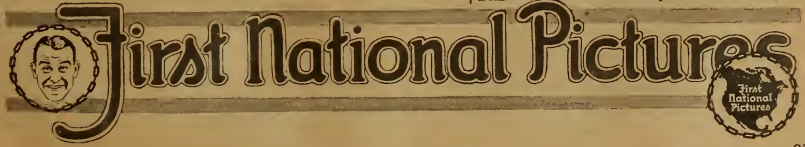
"RAINBOW RILEY"

from Thompson Buchanan's *Stage Play* "The Cub"
Directed by Charles Hines,

REMEMBER "The Cub"—Thompson Buchanan's play done by Douglas Fairbanks on the stage? That's "Rainbow Riley." You'll see Johnny Hines, the breezy athlete catapulting himself into a cub reporter's job and covering a feud in Kentucky —which he believes will be a vacation—he lands with his golf clubs and the rumpus starts!

Then comes "The Brown Derby"—Why, the very title sounds funny. Johnny Hines is the poor but deserving plumber's apprentice who "gets the brown derby"—a bequest from a relative. His sweetheart, anxious for his success and believing he has an inferiority complex, persuades him that wearing this same hat was responsible for the success of its previous owner. He must wear the brown derby always. The youth grabs the hat—and the fun begins!

"The Live Wire," one of two Johnny Hines pictures, was included in the Motion Picture News' 52 best pictures of 1925. Watch for it at your neighborhood theatre if you didn't see it downtown.



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Sani-Flush purifies the trap which you cannot see or reach, removes sediment and banishes foul odors.

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What the Stars Are Doing

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Agnew, Robert—playing in *Wild Oats Lane*—Marshall Neilan Studios, 1845 Glendale Blvd., Hollywood, Cal.

Allison, May—playing in *Men of Steel*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

Arthur, George K.—playing in *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Astor, Mary—playing in *Heirs Apparent*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Banky, Vilma—playing in *Beauty and the Beast*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Barrymore, John—completed *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Barthelmess, Richard—playing in *Ransom's Folly*—Inspiration Pictures, 565 Fifth Ave., New York City, N. Y.

Baxter, Warner—playing in *Miss Brewster's Millions*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Noah—playing in *Because I Love You*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Wallace—playing in *Bean Geste*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Bennett, Belle—completed *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.

Blue, Monte—playing in *Other Women's Husbands*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Boardman, Eleanor—playing in *The Auction Block*—Metro-Goldwyn Studios, Culver City, Cal.

Brian, Mary—playing in *Paris at Midnight*—Metropolitan Pictures, 1040 La Palmas Ave., Hollywood, Cal.

Bronson, Betty—playing in *The Voice with a Kiss*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Brook, Clive—playing in *Why Girls Go Back Home*—Warner Bros. Studios, 5842 Sunset Blv'd, Hollywood, Calif.

Busch, Mae—playing in *Perch of the Devil*—Universal Studios, Universal City, Cal.

Carey, Harry—playing in *The Seventh Bandit*—Pathe Exchange, 35 W. 45th St., New York City, N. Y.

Chaney, Lon—playing in *The Black Bird*—Metro-Goldwyn Studios, Culver City, Cal.

Chaplin, Charles—playing in *The Circus*—1412 La Brea Ave., Hollywood, Cal.

Chaplin, Sydney—playing in *Oh What a Nurse*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Cody, Lew—playing in *Monte Carlo*—Metro-Goldwyn Studios, Culver City, Cal.

Collier, William, Jr.—playing in *The Lady of the Harem*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Colman, Ronald—playing in *Beauty and the Beast*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Cortez, Ricardo—playing in *The Voice with a Kiss*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Dana, Viola—playing in *Wild Oats Lane*—Marshall Neilan Studios, 1845 Glendale Blvd., Hollywood, Cal.

Daniels, Bebe—playing in *The Palm Beach Girl*—Famous Player Studios, 1520 Vine St., Hollywood, Cal.

Davies, Marion—playing in *Beverly of Graustark*—Metro-Goldwyn Studios, Culver City, Cal.

Dempster, Carol—playing in *The Sorrows of Satan*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Denny, Reginald—playing in *Rolling Home*—Universal Studios, Universal City, Cal.

DeVore, Dorothy—playing in *Leave It to Me*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Dix, Richard—playing in *Bachelor Troubles*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Dove, Billie—completed *The Black Pirate*—Pickford-Fairbanks Studios, Hollywood, Cal.

Dresser, Louise—playing in *Perch of the Devil*—Universal Studios, Universal City, Cal.

Errol, Leon—completed *The Lunatic at Large*—Cosmopolitan Studios, 807 E. 175th St., New York City, N. Y.

Fairbanks, Douglas—completed *The Black Pirate*—Pickford-Fairbanks Studios, Hollywood, Cal.

Fazenda, Louise—playing in *Grifter*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Fields, W. C.—playing in *The Old Army Game*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Ford, Harrison—playing in *Sandy*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Gibson, Hoot—playing in *Chip of the Flying V*—Universal Studios, Universal City, Cal.

Gilbert, John—playing in *Bardelys the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Gish, Dorothy—completed *Nell Gwyn*—Herbert Wilcox Prod., London, England

Gish, Lillian—playing in *The Scarlet Letter*—Metro-Goldwyn Studios, Culver City, Cal.

Goudal, Jetta—playing in *Paris at Midnight*—Metropolitan Studios, 1040 La Palmas Ave., Hollywood, Cal.

Gray, Gilda—playing in *The Woman Thou Art*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Griffith, Corinne—playing in *Mlle. Modiste*—1040 La Palmas Ave., Hollywood, Cal.

Griffith, Raymond—playing in *The Ship That Sailed to Mars*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hamilton, Neil—playing in *Beau Geste*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Hart, William S.—completed *Tumbleweeds*—United Artists, 729 Seventh Ave., New York City, N. Y.

Hines, Johnny—playing in *The Brown Derby*—First National Prod., 807 E. 175th St., New York City, N. Y.

Holt, Jack—playing in *The Blind Goddess*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hughes, Lloyd—playing in *Heirs Apparent*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Joy, Leatrice—playing in *Eve's Leaves*—Cecil De Mille Studios, Culver City, Cal.

Joyce, Alice—completed *Dancing Mothers*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Keaton, Buster—playing in *Battling Buler*—Metro-Goldwyn Studios, Culver C y, Cal.

Kerry, Norman—playing in *Men of Steel*—First National Prod., 807 E. 175th St., New York City, N. Y.

Kirkwood, James—completed *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.

La Marr, Barbara—completed *The Girl from Montmartre*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Langdon, Harry—playing in *Tramp, Tramp, Tramp*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

La Plante, Laura—playing in *Beware of Blondes*—Universal Studios, Universal City, Cal.

Loy, Myrna—playing in *Mlle. Modiste*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Love, Bessie—playing in *Loney Mary*—Metro-Goldwyn Studios, Culver City, Cal.

Lowe, Edmund—playing in *Siberia*—Fox Studios, 1401 Western Ave., Hollywood, Cal.

Lyon, Ben—playing in *The Savage*—First National Prod., 807 E. 175th St., New York City, N. Y.

Mackail, Dorothy—playing in *The Dancer from Paris*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.

MacLean, Douglas—playing in *That's My Baby*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Mason, Shirley—playing in *Desert Gold*—Famous Players Studios, 1520 Vine St., Hollywood Cal.

McAvoy, May—playing in *The Savage*—First National Prod., 807 E. 175th St., New York City, N. Y.

Meighan, Thomas—playing in *Florida Romance*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Menjou, Adolphe—playing in *A Social Celebrity*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Miller, Patsy Ruth—playing in *Why Girls Go Back Home*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Mix, Tom—playing in *Tony Runs Wild*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moore, Matt—playing in *The Mystery Club*—Universal Studios, Universal City, Cal.

Moore, Tom—completed *The Song and Dance Man*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Moreno, Antonio—playing in *Beverly of Graustark*—Metro-Goldwyn Studios, Culver City, Cal.

Murray, Mae—latest release, *The Masked Bride*—Metro-Goldwyn Studios, Culver City, Cal.

Nagel, Conrad—completed *Dance Madness*—Metro-Goldwyn Studios, Culver City, Cal.

Naldi, Nita—latest release, *Clothes Make the Pirate*—First National Prod., 807 E. 175th St. New York City, N. Y.

Negri, Pola—playing in *Because I Love You*—Famous players Studios, 1520 Vine St., Hollywood, Cal.

Nilsson, Anna Q.—playing in *The Second Chance*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Nissen, Greta—playing in *A Social Celebrity*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Novarro, Ramon—latest, realease, *Ben-Hur*—Metro-Goldwyn Studios, Culver City, Cal.

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O'Brien, George—playing in *The Johnstown Flood*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.
O'Brien, Eugene—playing in *Fine Manners*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
O'Hara, George—playing in *Why Girls Go Back Home*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Philbin, Mary—playing in *Technic*—Universal Studios, Universal City, Cal.
Pickford, Mary—playing in *Sparrows*—Pickford-Fairbanks Studios, Hollywood, Cal.
Prevost, Marie—completed *Other Women's Husbands*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Ralston, Esther—playing in *The Blind Goddess*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.
Ray, Charles—playing in *The Auction Block*—Metro-Goldwyn Studios, Culver City, Cal.
Rich, Irene—playing in *Silken Shackles*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Shearer, Norma—playing in *The Devilkin*—Metro-Goldwyn Studios, Culver City, Cal.
Sherman, Lowell—completed *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.
Stone, Lewis—playing in *The Desert Healer*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Swanson, Gloria—playing in *Fine Manners*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
Sweet, Blanche—playing in *The Far Cry*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Talmadge, Constance—playing in *Silky Anne*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Talmadge, Norma—playing in *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Tearle, Conway—playing in *The Dancer from Paris*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.
Terry, Alice—completed *Mare Nostrum*—Metro-Goldwyn Studios, Culver City, Cal.
Torrence, Ernest—playing in *The Blind Goddess*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Valentino, Rudolph—latest release, *The Eagle*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Vidor, Florence—playing in *Sea Horses*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Wilson, Lois—playing in *Bachelor Troubles*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
Worthing, Helen Lee—completed *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Yes and No

(*Continued from page* 70)

in *The Saturday Evening Post* and was greatly pleased with it. When I read that Tom Meighan was to appear in the same story I was delighted, because I admire him very much. Imagine my dismay and disgust when I saw the picture! The hero had been changed to a cop and nearly all the funny incidents and situations in the story had been changed and were not shown at all. However, the picture was all right, but it was the idea of having made it so different. I cant see why they said it was from the story at all since there was little connection between the two. I can sympathize with the author when he sees it. Perhaps readers may think I am complaining too much, and perhaps I am, but I merely wanted to voice my opinion.

MARGARET OSTROM,
1021 Corning Street,
Red Oak, Iowa.

Some Real Stars

JUST a few words to express my opinion of a few stars. I think more credit and praise should be where it belongs in the movies. For instance, Lon Chaney is not mentioned as a leading star, but just the same he leads. There is no one who can equal him. He is in a class by himself and should be given more credit than he gets thru the various moving picture magazines.

(*Continued on page* 122)

CASHMERE BOUQUET

Close-up of a velvet smooth skin.
No "age-lines" or coarse pores.
The lines and coarse pores, worse than birthdays to betray a woman's age.

Now—This fine "hard-milled" soap keeps your skin smooth··fragrant··youthful

Look closely at an exquisite complexion. Notice its clean, fine texture. Pores are practically invisible.

The Safest Beauty Treatment

Cleanliness is the surest way to enviable skin. But cleanliness is not mere application of soap and water. Care in the soap you use is most important.

Choose Cashmere Bouquet as the soap for your face and hands. It is "hard-milled," which means the cake is hard and firm—not the least bit sudgy. With Cashmere Bouquet only enough soap penetrates the pores to cleanse them. Thus no soap stays in the pores. It all dissolves bringing dust and dirt out with it, leaving the pores clean and unstifled.

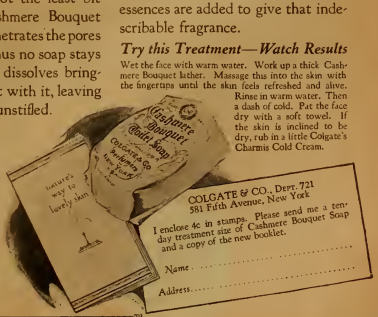
Expert dermatologists, physicians who know all about skin, say water and the right soap should be used every day to keep skin smooth and youthful.

Cashmere Bouquet is the right soap. Its fragrant lather is so gentle, so cleansing, that it fairly caresses your skin and leaves it soft and lovely.

Careful special processes make Cashmere Bouquet safe for your daily use. This "hard-milled" cake is pressed into almost marble firmness. Secret essences are added to give that indescribable fragrance.

Try this Treatment—Watch Results

Wet the face with warm water. Work up a thick Cashmere Bouquet lather. Massage thus into the skin with the fingertips until the skin feels refreshed and alive. Rinse in warm water. Then a dash of cold. Pat the face dry with a soft towel. If the skin is inclined to be dry, rub in a little Colgate's Charmis Cold Cream.



A Book of Beauty Secrets

This unusual booklet has been endorsed by an authority on beauty. Every statement is approved by an eminent skin specialist. Send for your copy and a trial cake of Cashmere Bouquet Soap. Fill out the coupon.

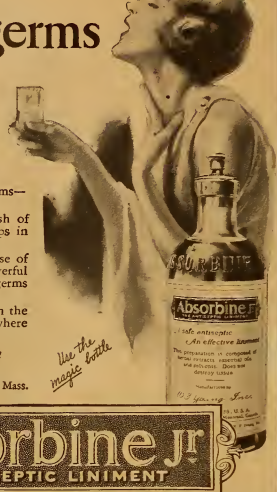
COLGATE & CO., Dept. 721
581 Fifth Avenue, New York

I enclose 4c in stamps. Please send me a ten-day treatment size of Cashmere Bouquet Soap and a copy of the new booklet.

Name .....

Address .....

Guard against germs -this way!



WITH March winds—flying germs—threatened infection

Make a gargle and mouthwash of Absorbine, Jr. Just a few drops in water Use it daily! Regularly!

With this habit comes a sense of security. *The magic bottle* is a powerful antiseptic. Its ability to destroy germs is proven.

Absorbine, Jr. stands guard in the medicine cabinet of every home where precaution is the watchword.

At all druggists', $1.25, or postpaid Send for free trial bottle

W. F. YOUNG, Inc. Springfield, Mass.

Absorbine Jr.
THE ANTISEPTIC LINIMENT

Genuine BAYER BAYER ASPIRIN

SAY "BAYER ASPIRIN" and INSIST!

Proved safe by millions and prescribed by physicians for

Headache	Neuralgia	Colds	Lumbago
Pain	Toothache	Neuritis	Rheumatism

Safe — Accept only "Bayer" package which contains proven directions.
Handy "Bayer" boxes of 12 tablets
Also bottles of 24 and 100—Druggists.

Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

Gossip of the Camera Coasts

(*Continued from page 49*)

WHEN Miss Pringle first came to New York, she took up quarters with Ouida Bergere, the scenario writer. All went well for a few days, then, suddenly, Aileen made arrangements to find a new home. It seems that Miss Bergere grew a little tired of answering the telephone and taking messages from gentlemen who were most anxious to invite Miss Pringle to dinners and theater-parties.

There is such a thing as being too popular for your own comfort.

BETTY BRONSON has had her salary raised. The jump was from $250 to $1,000 a week, which is quite a boost for a young lady not yet old enough to vote. At the time Betty made "Peter Pan," she received only $75 a week. The company rewarded her soon afterwards, by raising the contents of the pay envelope to $250. For a long time, Betty was the lowest-priced star working in any large company. Considering her ability and her popularity, the company was getting her services for almost nothing. However, somebody decided to do the right thing about Betty. And hence her new wealth.

ON the other hand, consider the case of Lois Moran. Lois made quite a hit in "Stella Dallas," but her performance did not have anything of the striking quality that animates Miss Bronson's work.

But Miss Moran and her advisers are shrewd business men and women. Little Lois has refused plenty of large offers and her dickerings with film magnates have been masterly. For instance, Inspiration Pictures was all ready to sign a contract with her when Lois backed out and went elsewhere—for better terms. And, moreover, Inspiration announced that it had engaged the elusive Lois to appear opposite Richard Barthelmess in "The Kid From Montana," only to find that Lois had other plans.

THE Barthelmess picture, "The Kid From Montana," was evidently doomed from the start. Richard wasn't enthusiastic over the story and "Ransom's Folly" was put on in its place. For the first time in many years, Barthelmess will work in a California studio.

ACCORDING to newspaper stories, Harry Carr and Walter Woods have gone to a place on the Mojave Desert to gather data for their script on "Old Ironsides." Other stories announce that James Cruze is in Italy gathering data which he will use when he directs "Old Ironsides." Our historical old battle-ship will probably be built in Rome and sunk on the Mojave ii the data gatherers have their way.

THRU mutual agreement with First National, Robert Frazer was released from his contract with the film concern. One of the most unlucky years accorded a player was the one which Frazer has just gone thru. Despite the unfortunate breaks which he has had, Bob continues to advance in the picture realm. Frazer is a man of the open spaces who has been choked down with a bat-wing collar and stiff-bosomed shirt. His luck seems to have changed with the new year, for he has just signed for the leading male rôle in one of Zane Gray's stories, "Desert Gold."

UNIVERSAL is going to film "The Star-Spangled Banner." Three writers have been engaged to weave some sort of plot around Francis Scott Key's lyric. When

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

the film is completed, the company ought to award prizes to those patriotic citizens who can sing all the verses, all the way thru, of our national anthem.

During the war, it was the custom for the members of the Metropolitan Opera Company to sing "The Star-Spangled Banner" on great patriotic occasions. Even the greatest organization of singers in the world had difficulty in negotiating the range of music, while one line of the lyric invariably came over the footlights as "brooms bursting in air."

DOUG FAIRBANKS has made the final fade-out for his new picture, "The Black Pirate." It took him a little over three months to film the story, but it will take the Technicolor laboratory in Boston many more months to develop the film, which is to be shown entirely in colors. The public will not feast its eyes on "The Black Pirate" until next fall.

BERLIN has tried the experiment of a "movie opera." The work of art selected for the massacre was Richard Strauss' gorgeous light comedy, "Der Rosenkavalier." The first performance was little short of a disaster. Several times was it necessary to stop the film to allow the music to catch up with the action.

ANOTHER Hollywood baby will soon say "hello" to the gentry of the film city. It is Monte Blue who is talking to himself this month. He goes around the lot muttering proper nouns such as Patricia, Henry, Monte, Evelyn, etc. His smile grows more benign as the day approaches.

ERNEST LUBITSCH will make the screen version of "The Door Mat," a stage-play which was recently produced in Los Angeles. It is a story of metropolitan society life, and provides the director with ample material suitable to his liking. When Lubitsch finishes this picture, he will do nothing but spectacular productions of the magnitude of "The Covered Wagon" and "The Merry Widow."

THE grand old man of the screen, Theodore Roberts, will make his return début in Betty Bronson's new picture. It will be the first time he has worked in two years. Roberts has been ill since he was stricken while making a personal appearance in Pittsburgh. Immediately upon the completion of the picture he will start on a tour in vaudeville with a new one-act sketch.

THE old Famous Players-Lasky studio on Vine Street, which started with a barn and grew to proportions of a lumber yard, is to be deserted during the coming year. Lasky has purchased the United Studios, and will spend the coming year moving into the new home. Sky-scrapers are looming up around the old studio, making it one of the most valuable pieces of property in Hollywood.

RAYMOND GRIFFITH'S next production will see him sailing a ship to Mars, if the title of his new picture has anything to do with its action. "The Ship That Sailed to Mars" is the title, and according to announcement from the studio, the picture will contain things that the screen has never seen before. That shouldn't be a hard picture to make. Roy Pomeroy, the camera wizard who opened and closed the Red Sea for De Mille in a scene from "The Ten Commandments," will apply his camera skill to elevate Raymond Griffith to a stellar seat in the heavens.

One thing about Ray, he always selects good titles for his pictures. "Hands Up,"

(*Continued on page* 99)

Can you still command his admiring glances?

DOES your mirror still reflect a youthful radiant complexion? Ask yourself these questions. If the answer is "no," then you are being unfair to yourself. Every woman—no matter what her age—by observing the laws of nature in the care of her skin can prevent fading color, blotches, and other blemishes, and keep ever fresh the charm of youth to which she is entitled.

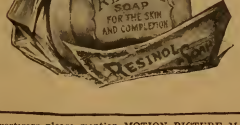
Thorough cleansing is the first step in creating or preserving complexion beauty, and among medical skin specialists, cleansing with a pure soap and warm water is the method most highly recommended.

Start this simple treatment today and watch your skin grow younger

Get a cake of Resinol Soap at your druggist's. Every night with warm water gently work the thick, creamy lather of Resinol Soap into the pores of your skin. Then thoroughly rinse off your face and splash on a dash of cold water to close the pores. Within a week you will see the difference. A finer, smoother texture in your skin—a softening and then a disappearance of those insidious little blemishes—a ruddier glow of health—a more youthful appearance in your whole face.

Resinol Ointment is a ready aid to Resinol Soap. In addition to being widely used for eczema, rashes, chafing, etc., many women find it indispensable for clearing away blackheads, blotches, and similar blemishes. All druggists sell these products.

Resinol



Soap

Write today and ask us for a free trial of Resinol Soap and Ointment. Address Dept. B, Resinol, Baltimore, Md.

Beauty over night

LOOK carefully at your complexion—after you have permitted it to remain, even for a single night, clogged with dust and make-up, unCreamed and unwashed! Note the coarsened pores—the sallowness—the drawn, lined appearance.

To keep your good looks, MME. HELENA RUBINSTEIN, who has devoted a lifetime to cultivating facial charm, advises correct care *every single day*. The scientific Valaze preparations, made by this leading beauty specialist, are now available to you. For every possible skin need, you can have a dependable, specialized aid to beauty.

Cleansing, Protecting, Molding

Valaze Pasteurized Face Cream—the ideal cleansing and molding cream. Blends smoothly into the skin—coaxing out all dust and impurities—molds out tired look about the eyes and forehead. Creates a fresh smoothness for *every* skin—at the same time, is the only cream beneficial to an oily skin. Also an excellent powder base. **1.00**

To Clear and Whiten

Valaze Beautifying Skinfood—a stimulating, non-fattening cream. Whitens the skin. Clears away sallowness—faint freckles and darkened skin pigment. The skin-clearing masterpiece. **1.00**

Oily or coarsened skin with blackheads

Valaze Beauty Grains—a marvelous soap substitute. Clears clogged pores—removes blackheads, whiteheads, impurities—greasiness—and refines coarsened skins, creating a delicate, smooth, fine-textured complexion. **1.00**

Emphasize your charms with these flattering, hygienic cosmetics

Valaze Complexion Powder for normal or oily skins. Valaze Novena Powder for dry skins. Both fine, clingy, fragrant. **1.00, 1.50, 3.00**

Valaze Red Raspberry Rouge—the only authentic raspberry rouge. Rich, vivacious—exceedingly becoming to every complexion. **1.00**

Valaze Red Geranium Rouge—newest shade—youthful, sparkling! The ideal day shade for blondes—a most becoming evening shade for everyone. **1.00**

Valaze Lipsticks to blend with rouges. **50c, 1.00**

TODAY, write for "SECRETS OF BEAUTY," Edition M-4, Mme. Rubinstein's FREE 40-page booklet, giving her famous home treatments for Pimples, Acne, Freckles, Shiny Nose, Wrinkles, Hollows, Double Chin and all skin imperfections. Write to New York address below.

If you cannot procure Helena Rubinstein Preparations locally, order direct from

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46 West 57th Street, New York

CHICAGO—30 N. Michigan Boulevard

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BOSTON—214 Boylston St.

NEWARK—951 Broad St.

PHILADELPHIA—1719 Chestnut St.

Concerning the Prizes

THE five lucky sailors among the thousands of passengers who sailed on the January Limerick Liner are given here with their qualifications. Each of them is the winner of a ten-dollar prize:

Alice Terry will hold every gaze,
As a belle of Colonial days,
With hair powdered white,
There's no lovelier sight,
Than sweet Alice in bodice and stays.

Mrs. Charlotte H. Harwick,
Miami, Florida.

Miss Marion Davies will look,
Like a maid in a quaint picture-book,
From those good days of old
When the knights were all bold,
And cared not whose fair daughter they took.

Harriet Ungaro,
Trenton, New Jersey.

An Indian prince you will see,
Valentino—now, can it be he?
Yes, it really is Rudy,
Looking handsome and moody,
For his love is "in tents"—yes, siree!

Ellen W. Hall,
Erie, Penna.

Douglas Fairbanks is sure to be there,
And "The Black Pirate's" outfit he'll wear;
He'll walk with a swagger,
And brandish a dagger,
In a way to make Captain Kidd stare.

Joe H. Johnston.
Boston, Mass.

As a gay señorita from Spain,
Miss Negri, we know wont refrain
From dancing the tango,
Perhaps a fandango,
Even "Charleston" from Frisco to Maine.

Mrs. A. W. Otterson,
Wilmerding, Penna.

ON page 53 of this number you will find five opportunities for qualifying for passage on the next Liner.

BETTY CASEBEER, Curtin Street, Bellefonte, Pennsylvania, wins the one-dollar prize for correctly filling in the blanks in the fourth chapter of "The Adventures of Jack and Jill," which appeared in the February number. She is ten years old.

The following capitalized names were used by Betty in filling in the blanks:

Ronald COLMAN	Mae MARSH	Colleen MOORE
Buster COLLIER	FRANK Mayo	Betty BLYTHE
Edmund LOWE	Carmel MYERS	Stuart HOLMES
Rockeliffe FELLOWES	Tully MARSHALL	

AMONG other boys and girls who sent in the correct solution we have chosen the following for our Honor Roll because of the interesting little letter that accompanied their completed chapter of the story:

Marjorie Stafford, of Jewett City, Connecticut; Mary Frazier, Watts, California; Alice E. White, Buffalo, New York; Madeline Doyle, Portland, Maine; Leroy Morse, Newcastle, Pennsylvania; Elisa Volpe, Philadelphia; Juanita Hobbs, Mooringsport, Louisiana.

NEXT month we will announce the winners for Chapter Five of this serial.

The Charleston—Canned at Last

is the prize-winning title for the picture which appeared on page 78 of the February issue. It was contributed by W. A. Moorehouse, of San Francisco, California, who receives the ten-dollar prize.

Birthdays in March

BIRTHDAY greetings will be received during the month of March by many favorite actors and actresses of the screen. Among these will be the following:

Gloria Swanson, who was born March 27, 1897; Conrad Nagel, March 16, 1897; Anna Q. Nilsson, March 30; Charles Ray, March 15, 1891; Betty Compson, March 18, 1897; Edmund Lowe, March 3; George Walsh, March 16, 1892; Henry B. Walthall, March 16, 1878; Stuart Holmes, March 10, 1887; Harrison Ford, March 16, 1892; Dorothy Davenport, March 13, 1895; Bobby Vernon, March 9, 1898; Sydney Chaplin, March 17, 1885; Dorothy Gish, March 11, 1898; Edmund Goulding, March 20, 1891; Carmelita Geraghty, March 22, 1904; Dorothy Mackaill, March 4, 1903; Lois Moran, March 1, 1909, and Warner Baxter, March 29, 1892.

When you and spring are thrilling to the first ball game of the year—and your favorite player drives out a homer—when the stands rise, roaring with cheers

—have a Camel!

WHEN spring's first ball game is here. And a heavy hitter cracks the ball, shrieking into center-field for a home run—oh, happy mortal, as the stands roar with glee—*have a Camel!*

For Camel adds the magic of its own fragrance to life's most festive days. Camels are of such choice tobaccos that they never tire the taste. Camels are so skilfully made that they never leave a cigaretty after-taste. Spend what you may—you'll get more pleasure out of Camels than any other cigarette you ever put a match to.

So this fair spring day as the bases fill and a hefty batter lofts out one that it seems will never stop flying—oh, then, taste the smoke that means completed enchantment. Know then the mellowest flavor that ever came from a cigarette.

Have a Camel!

Camels contain the very choicest tobaccos grown in all the world. Camels are blended by the world's most expert blenders. Nothing is too good for Camels. In the making of this one brand we concentrate the tobacco knowledge and skill of the largest organization of tobacco experts in the world. No other cigarette made is like Camels. They are the overwhelming choice of experienced smokers.

Our highest wish, if you do not yet know Camel quality, is that you try them. We invite you to compare Camels with any other cigarette made at any price.

R. J. Reynolds Tobacco Company

The Romantic Lure of Shadowy Eyes

revealing — concealing,
two mystic pools of loveliness . . .

veiled by heavy, dark-fringed lashes. Like jewels in exquisite settings they enthrall and fascinate. The most commonplace coloring or features are soon forgotten in the lure of shadowy, mysterious eyes.

Darken your lashes with WINX and your eyes instantly take on romantic mystery and allure — the most potent of feminine charms. Touch them up ever so lightly with the brush attached to stopper of the bottle and at once they appear much longer, darker and heavier. Your eyes will then reveal the haunting depths that you admire so much in the eyes of the screen stars.

WINX is a harmless, waterproof liquid that will not run or smear. It dries immediately. At drug or department stores or direct by mail. Black or Brown, 75c. U. S. or Canada.

WINXETTE (cake form), Black or Brown, 50c.

LASHLUX, for promoting the growth of luxuriant lashes, Black or Brown, also colorless, 50c.

Mail 12c. for a generous sample of WINX.

ROSS COMPANY
242-D West 17th Street
New York

Mail this coupon today

Ross Company, 242-D West 17th St., New York
Herewith find 12c. each for samples checked below:
☐ WINX ☐ Pert Cream Rouge ☐ Pert Compact Rouge

Name _____

Address _____

City & State _____

please print

WINX
Waterproof

The Answer to "Whose Hands?"

By F. VANCE DE REVERE

Evans, L. A. — Waxman

Colleen Moore — Lloyd Hughes — Blanche Sweet

EDITOR'S NOTE.—*Here are the owners of the three hands which were analyzed by F. Vance de Revere in the March issue of* MOTION PICTURE MAGAZINE. *On this page next month we will publish the pictures of the three stars whose hands have been so keenly analyzed on page 66 of this issue.*

WELL, whose hand did you think it was? It was none other than Colleen Moore's. Her hand corresponds in general outline with her face, making a well-rounded character. Both her face and her hand show a capable, active, industrious nature, one with good, logical reasoning power, strength and determination. Her knowledge and ability accurately to judge people is shown in both her face and her hand, as well as her quickness in both mental and physical action, which is very pronounced. It is rather an unusual hand and, judging from its length, I would have expected to find Colleen Moore much taller in stature.

I SAID, in my analysis of this hand, that it was the hand of a young man, and the young man, as you will notice by the accompanying picture, is Lloyd Hughes. His hand showed a very serious-minded, conventional person who would never make a fool of himself. Doesn't his face express the same to you? It does to me. His face is evenly and well proportioned, and so is his hand. The face is harmonic and so is his hand. The two are well matched and, therefore, strengthen his characteristics.

WHEN Miss Smith first showed me the picture of this hand, it puzzled me quite a bit, for I found in it such contradictory characteristics. I probably was more curious than you were to know to whom it belonged. As you will notice, it belongs to Blanche Sweet. You would not have to be a trained character analyst to know this face would be that of a dreamer and one who was not easily or readily understood by others. In the hand we find more nervous force than physical energy and this is quite apparent in her face. However, the face and hand do not balance up, therefore the character is more diversified.

All Rights Reserved

F. VANCE DE REVERE

Gossip of an Old-Timer

(*Continued from page 72*)

played by Florence La Badie, Marguerite Snow, William Russell and James Cruze. The Fox version is portrayed by Alma Rubens, Belle Bennett, Edmund Lowe and Lou Tellegen.

April, 1913

Curwood Was at It

IF there is one author whose stories have proved most adaptable to the screen, that author is James Oliver Curwood. A lot of water has gone under the bridge since 1913, yet we look back thru our files and issues and discover that the author of those adventurous outdoor stories was having adaptations made from them. We cannot begin to count the number of stories from his pen which have been filmed during the intervening years, but the April issue carries one of his first ones—a novelization of "The Strength of Men," which was flavored with the atmosphere of the big outdoors as it is found in the Northwest.

Production Progress

IN the Answer Man department for April, 1913, we come across an item which demonstrates how the production end of pictures has advanced. The answer to the inquiry is as follows: "The castle or dungeon shown in 'The Count of Monte Cristo' was built especially for this purpose by the Western studio of the Selig Company in Los Angeles."

How curious that reads today. Presumably back in 1913 a producer thought he was going to extreme lengths to reproduce settings that could lend realism. Now the same producer would prove to be the exception if he didn't conform to the standards established for the sake of realities.

Many Still Answer "Here!"

IN scanning thru the answers to the inquiries of the Answer Man, we discover a host of players who are still very much

(*Continued on page 105*)

FREE—10-Day Tube
Mail the Coupon

No "off-color" teeth
—*no toneless gums*
when that dingy film is removed

Accept this remarkable dental test. You'll gain the dazzling white teeth and coral-like gums that make smiles *attractive and inviting.*

MODERN dental science has made important, recent discoveries in lightening cloudy teeth.

Run your tongue across your teeth, and you will feel a film, a viscous coat that covers them.

That film is an enemy to your teeth—and your gums. You must remove it. It clings to teeth, gets into crevices and stays. It absorbs discolorations, gives teeth a cloudy, "off-color" look.

Germs by the millions breed in it and lay your teeth open to decay. And they, with tartar, are a chief cause of pyorrhea and gum disorders.

Tooth troubles and gum troubles now are largely traced to that film.

New methods remove it, And Firm the Gums

Now, in a new-type dentifrice called Pepsodent, dental science has discovered effective combatants. Their action is to curdle the film and remove it, then to firm the gums.

* * *

A few days' use will prove its power beyond all doubt. *Mail the coupon. A ten-day tube will be sent you free.*

FREE — Pepsodent — Mail Coupon for 10-Day Tube to — *The New-Day Quality Dentifrice Endorsed by World's Dental Authorities*

THE PEPSODENT COMPANY,
Dept. 289, 1104 S. Wabash Ave.,
Chicago, Ill., U. S. A.

Name.....

Address.....

Only one tube to a family. 2012

A New Beauty *Instantly*

Just try one spot and see the vast improvement over your usual appearance. Feel the wonderful silky softness of your skin and note the new alluring appearance that is revealed. Then you will quickly realize the exceptional value

GOURAUD'S
ORIENTAL CREAM

holds for your skin and comp'exion. You will know that it renders a subtile, alluring beauty you can obtain in no other way. Antiseptic and astringent in effect. Counteracts flabbiness and wrinkles. Made in White, Flesh and Rachel, also in Compacts. S.C.5

Send 10c. for Trial Size

Ferd. T. Hopkins & Son, New York City

She Needn't Have Whispered It!

Her dinner partner saw her swallow it, and she explained, "I couldn't eat all that rich food if I didn't help it along!" Then he smiled—and took the same little tablet from his pocket. "I had to watch what I ate, too, before I discovered Stuart's!"

When will *you* discover you can eat *anything?* Just carry a pocket box of Stuart's—and keep it filled! *Instantaneous* relief. Hearty eaters—hard smokers—high livers—find it a boon and blessing.

Full Box FREE!

Every druggist has Stuart's tablets, 25c and 60c. Or, a full box *Free* if you write the F. A. Stuart Company, Dept. 118, Marshall, Mich.

STUART'S
DYSPEPSIA TABLETS

The Road to Fame

(*Continued from page* 43)

a day. I wrote stories and sent them out. They came back. I was heart-sick at times and terribly discouraged. I saw my funds dwindling. I knew that my father was carrying the burden of the family without the help I had always been able to give him, and it began to look as tho I was trying to do the impossible.

"To soothe my conscience, I used to go down to the agencies and ask for a job on the stage, inwardly praying that there would be nothing today. It felt that if I held on I could make good.

"My vibrations reached people interested in writing. I began to meet them, and those who read my things encouraged me. A playwright came to my house once when the world looked darkest and went over my stuff.

"'You will go far because you have original ideas,' he said. He suggested that I take a play he had in mind and work it up in scenario form, and we would go fifty-fifty on the proceeds. I did my part and he took it to Edwin Carewe, who read it.

"'I dont want this play,' Carewe said, 'but I do want the girl who wrote it.' And he engaged me on the spot."

If Edwin Carewe noticed Miss Mathis' eyes, he must have observed that they seem to see more than those of other people. They are gray eyes, wide-set, dark-lashed, curiously light—almost as tho a lamp burned in each—and beautifully kind.

It is this kindliness that draws so many of the picture people to her. "I'll ask June!" they say when they are in trouble, and never are they refused a hearing. In the little over an hour in which we talked, amid the distractions of the scene being directed by Signor Balboni, half a dozen came clamoring for advice or encouragement—and got it.

"I cant forget how many times *I* needed just a little sympathy," she murmured. "I dont want them to come to me and go away disappointed. I dont want to forget my own early struggles, for as soon as I lose the human touch I shall stop getting it on the screen.

"Casting is always interesting," Miss Mathis went on, after "Mike," an assistant director of "Four Horsemen" days, had been promised what he called a "tumble." "I can tell at a glance how a player will look in any costume and I know at once whether or not he will do for a part.

"A man with a bull neck, for instance, should never put on a helmet, unless the intention is to create a bull-necked character, for make-up will not tone it down. Anyone with a large mouth must not wear a turban. A face with distinct American, modern characteristics will never successfully don old-world clothes or go back to the sixteenth century.

"I wanted a man for an important part in 'The Venus Adelley,' and when I had selected John Sainpolis, everyone said: 'Oh, he wont do! You need a blond.' 'He can bleach his hair. He has the soul for the part,' I said. He did bleach his hair and was a success. In another picture he was an Italian and wore his hair dark. But it was the something inside that counted.

"Corliss Palmer is a new player who has that something and should do well on the screen. I selected her for a rôle in 'The Second Chance' because she seemed to me to have a certain wistfulness and appeal on the screen that ought to carry her far.

"I usually have an idea of the ideal rôles

Keep Musterole on the bath-room shelf

Years ago the old-fashioned mustard plaster was the favorite remedy for rheumatism, lumbago, colds on the chest and sore throat.

It did the work, but was sticky and messy and burned and blistered.

Musterole has taken the place of the mustard plaster, without the blister.

Keep this soothing ointment on your bathroom shelf and bring it out at the first cough or sniffle, at rheumatism's first warning tingle.

Made from pure oil of mustard, with the blister and sting taken out, Musterole penetrates the skin and goes to the seat of trouble.

To Mothers: Musterole is also made in milder form for babies and small children. Ask for Children's Musterole.

The Musterole Co., Cleveland, Ohio
Jars & Tubes

MUSTEROLE
WILL NOT BLISTER

BETTER THAN A MUSTARD PLASTER

"Convenient to Everywhere"

RITTENHOUSE HOTEL
22d & Chestnut Sts
Philadelphia, Pa

A hotel of the highest type catering only to the best patronage

Rooms with hot and cold running water $2 UP

Rooms with bath ..... $3 UP

Club Breakfast, 50c up
Special Luncheon, 90c
Evening Dinner, $1.25
As well as service a la carte.

Music During Luncheon, Dinner and Supper.

Clear-Tone FOR
PIMPLES

Your skin can be quickly cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Barbers Itch and Eczema, Enlarged Pores, Oily or Shiny Skin. CLEAR-TONE has been Tried, Tested and Proven its merits in over 100,000 test cases.

FREE WRITE TODAY for my FREE Booklet—"A CLEAR-TONE SKIN"—telling how I cured myself after being afflicted for fifteen years.

E. S. GIVENS 222 Chemical Bldg. Kansas City, Mo.

DEVELOP BUST
14 Day Treatment FREE

Est. 1903

My old original Three Part Treatment, standby of women for 21 years, has made thousands of flat chests to tested one that gives FULL DEVELOPMENT in 14 days. Complete package, 43.50 value, postage of electrical appliances.

Send 10c for 14-Day Demonstration—to prove it. Write today. Then I give you 50c of treatment FREE and all sorts more curiosity seekers. Done back if not satisfied.

Madame Williams Dk 16 Buffalo, N. Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

for players, and I think that if I were guiding Miss Palmer's destinies I should choose so-called 'society' parts for her, since she is tall, has breeding and poise, and knows how to wear clothes."

SILVANO BALBONI is the euphonious name of the fortunate gentleman who is warden of Miss Mathis' hand and heart, and the only one who ever induced her to take a vacation. It was a two-day vacation and was their honeymoon!

They met when "Bal" came to see her about his engagement as assistant cameraman on "Ben-Hur."

"He was nervous," smiled Miss Mathis. "He says he doesn't know why, since he had never been nervous before. From what I know of him now, I cant understand it, either! However, he was engaged. When it was decided to go abroad, he went along as a matter of course, since he could speak Italian and ever so many other necessary languages. We went on the same boat.

"Strange how things happen! In Rome I came to depend on him more, because I couldn't understand the Italians."

But it was later, when they were on the Sahara Desert, that Cupid shot his deadly arrows. Those glamourous desert nights of which so many lovers have spoken had nothing to do with the case, since the two concerned worked so hard all day they cannot remember whether there were moons on hand or not. But, doubtless, desert dawns are just as potent for romance. Four o'clock was the usual rising hour!

"I think it was seeing Bal there with so many difficulties, so much to upset him, so many unexpected calamities—observing the way he met them, the way he handled every situation, and above all the way he kept his temper!" confessed Miss Mathis, her wonderful eyes on Bal's mop of dark curls as he moved among the extras re-explaining a troublesome bit of business. . . .

HANDLING temperamental stars is one of the things in which Miss Mathis excels.

"After all, if they haven't temperament, ten to one they haven't talent. I dont mean that they should flaunt an uncertain temper, but that an artist is usually very sensitive and perhaps too easily hurt.

"I try to be sympathetic, to soothe them. I am quiet and reasonable, and presently they realize that I have been able to help others and whatever *they* do means nothing to me one way or the other, so I must have a purpose on my side, and they come 'round.

"With men, I find that sometimes a little sharpness helps—showing that I am hurt may bring them to their senses—or giving it to them straight from the shoulder, as another man might do, will work.

"It is possible to take an actor who has been miscast and make him a terrific success, as I did with Valentino.

"It is possible, too, to take a man who has never been a director, give him a chance at a big picture and have him achieve excellent results. Kurt Rehfeld had never had a megaphone in his hand when I selected him to direct 'The Viennese Medley.' He was chosen because he had the Teutonic view-point and could give me what I needed. I supervised the picture. I had been in Vienna and knew what I wanted to do, but only a man who had Rehfeld's view-point could have made the picture I was after."

Do You Remember?

When the movies were really in their infancy? Every month MOTION PICTURE MAGAZINE has a department of The Gossip of an Old Timer. It is an exclusive feature of this magazine. Be sure to read it.

LUSTROUS HAIR!

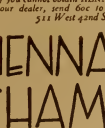
You can awaken in your hair a living radiance—just as a master hairdresser would—if you use his secret of natural lustre—*a touch of henna in the shampoo.* The secret is yours, ready for use at home, in HENNAFOAM SHAMPOO. The clear, faintly fragrant liquid of HENNAFOAM SHAMPOO contains just the right *touch of henna* to bring out all the richest natural radiance of every type of hair—blonde or brunette.

If you cannot obtain HENNAFOAM SHAMPOO *from your dealer, send 60c to Hennafoam Corporation, 511 West 42nd Street, New York*

HENNAFOAM SHAMPOO

No More Wrinkles

You too can have a firm complexion, smooth as satin



PARISIAN FLESH FOOD
Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesome complexion. Amazing results in short time. Removes wrinkles, crowsfeet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face and neck.

Remarkable Bust Developer
Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Write today for **FREE** trial sample and **Beauty Secrets.** Enclose 10c. [stamps] to cover cost of mailing.

FREE TRIAL SAMPLE

MME. FUOLAIRE,
249 Parisian Bldg., Cleveland, Ohio.
AGENTS WANTED

Adjustable in everyway. Sizes for all types of noses.

Free demonstration at our parlors if desired.

ANITA NOSE ADJUSTER
(Patented)
IRREGULAR NOSES
Now easy to correct without any danger. Use the ANITA NOSE ADJUSTER (Patented). It is absolutely safe; endorsed and highly recommended by doctors as a perfect and harmless Nose Adjuster. **No Screws. No metal.** Winner of Gold Medal. Write for free information, "Nature's Way to Happiness."

The ANITA Co.
Dept. A-12-529 Springfield Ave. Anita Building NEWARK, N. J.

Gold Medal Winner Feb. 28

Something DIFFERENT *for Bobbed Hair*

THERE is a tremendous difference in bobs. Some are wonderfully attractive and becoming, while others, well—which kind is yours?

I wish you could picture the becoming kind I have in mind—the sort that makes men turn to admire. I can't tell you what the color is, but it's full of those tiny dancing lights that somehow suggest auburn, yet which is really no more actual color than sunlight. It's only when the head is moved that you catch the auburn suggestion—the fleeting glint of gold.

You have no idea how much your bob can be improved with the "tiny tint" Golden Glint Shampoo will give it. If you want a bob like that I have in mind, buy a package and see for yourself. At all drug stores, or send 25¢ direct to J. W. KOBI CO., 656 Rainier Ave., Seattle, Wn.

Golden Glint
SHAMPOO

Beautifully balanced

"OLD TOWN CANOES" are the exact reproductions of models built by the Penobscot Indians. These Indians were masters in the art of canoe building. Their canoes were speedy, they carried large loads easily and—they were beautifully balanced.

"Old Town Canoes" are not only steady, fast and beautiful—they are also light in weight and remarkably durable. Sturdy and rigid, "Old Town Canoes" stand up under the severest strains—they last for years without repairs.

"Old Town Canoes" are low in price too. $64 up. From dealer or factory.

The 1926 catalog is beautifully illustrated with all models in full colors. It gives prices and complete information. Write for your free copy today. OLD TOWN CANOE COMPANY, 684 Main Street, Old Town, Maine.

"Old Town Canoes"

A Soldier of Fortune

(*Continued from page* 58)

tour. About a year ago, while he was playing in Los Angeles, word came backstage that Eric von Stroheim was out in front.

"You know," he explained, 'I had made up my mind to work under that genius when I went into pictures. I put my very soul into my work that night. However, I did not expect things to work quite as fast as they did, and when a voice on the 'phone next morning said, 'This is Mr. von Stroheim speaking,' I thought I was being kidded and shot back, 'No, thanks, I dont want any real estate.'"

He slapped his knee and laughed as he told it, but added that he was highly excited when he went out to the studio.

Mr. von Stroheim gave him the part of the Crown Prince in "The Merry Widow," which had been written for the director himself. Later he was asked to sign a five-year contract with Metro-Goldwyn-Mayer. At present he is working in "Beverly of Graustark," a magnificent picture in which Marion Davies is starring.

I asked him if he thought he would be contented to work in pictures for five years. His eyes sparkled as he leaned forward to answer. "Why, dont you see, I have everything here I have been searching the world over for—Romance—Beauty—Adventure—— Why wouldn't I be happy?"

Screen Idols

(*Continued from page* 23)

"Lady Windermere's Fan" shows extraordinary charm and talent, which should bring her forward in the class of Negri, Talmadge, Swanson, and the other leaders. But the best work of all is yet to be spoken of—that of Belle Bennett in "Stella Dallas," which is undoubtedly the greatest emotional drama ever shown on the screen. If Miss Bennett had done nothing else than this superb piece of work, it seems to me that she would be idolized just as Sarah Bernhardt was idolized until her dying day. The screen idol need not be an ingénue like Mary Pickford, nor a handsome, romantic lover like Ramon Novarro.

Francis Bushman was once a great screen idol and his work in "Ben-Hur" was very fine indeed, but when you see him in "The Masked Dancer" you will see that he hasn't a chance to regain his lost laurels, Valentino came back strong in "The Eagle," and I think that "Cobra" helped him considerably, but he will never gain the heights now occupied by Novarro and Gilbert.

The Find of the Year

THE girl they're all talking about—the best bet in Hollywood. Her name is Dolores Costello. And no longer do they refer to her as Maurice Costello's little girl. Not only is she a great beauty—she looks like Elsie Ferguson—but she can act. In "The Sea Beast" and "Mannequin," Dolores gives glowingly beautiful performances.

Of course, you'll want to know more about this new young star. In the May issue of MOTION PICTURE MAGAZINE, you'll find an interview with Dolores Costello, written by Alice Tildsley. Order your copy from your newsdealer today.

Now Anyone Can Play a HOHNER HARMONICA

This FREE Book Will Prove It!

Thousands of people of all ages, in all walks of life, are now playing Hohner Harmonicas for entertainment, education and inspiration. Thanks to the new instruction book they are enjoying the popularity that comes to those who can play this fascinating musical instrument.

If there is any greater satisfaction than *listening* to good music, it is surely that of being able to *play* it. This Free Instruction Book, containing charts, pictures and popular musical selections, will enable *you* to play the Hohner Harmonica with an ease that is most surprising. Ask your dealer for a copy today; if he cannot supply you, write direct to M. Hohner, Inc., Dept. 175. 114 East 16th Street, New York City.

Leading Dealers Everywhere Sell Hohner Harmonicas 50¢ up.

HOHNER Harmonicas

A PERFECT LOOKING NOSE
CAN EASILY BE YOURS

Trados Model No. 25 corrects now all ill-shaped noses quickly, painlessly, permanently and comfortably at home. It is the only nose shaping appliance of precise adjustment and safe and guaranteed patent device that will actually give you a perfect looking nose. Over 90,000 satisfied users. For years recommended by physicians. 16 years of experience in nose fashioning. Nose Shapers at your service. **Model 25 Junior for Children.**

Awarded Prize Medal by the Wembley Exhibition, London, England. Write for testimonials and free booklet, which tells you how to obtain a perfect looking nose.

M. TRILETY, Pioneer Nose-shaping Specialist
Dept. 2525 Binghamton, N. Y.

UNMASK YOUR HIDDEN BEAUTY!

Underneath your outer layer of skin lies your REAL COMPLEXION, clear, fresh, youthful and alluring. "BEAUTYPEEL" takes YEARS OFF of your appearance by painlessly, harmlessly peeling off freckles, tan, pimples, acne, blackheads, liver spots, wrinkles, and sallow, muddy or oily surface. Astounding home treatment, simple and easy. Guaranteed or money refunded. Used by many famous movie stars. Read what they say. Write today for full particulars and FREE BOOK "Face Peeling at Home."

NEWLYN CHEMICAL CO.
Dept. 704 2856 Sunset Blvd. Hollywood, Cal.

Maybelline
DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear naturally dark, long and luxuriant. Adds wonderful charm, beauty and expression to your face. Perfectly harmless. Used by millions of lovely women. Black, Brown or Blue, obtainable in solid form or in waterproof liquid. At all good dealer's or direct if necessary.
MAYBELLINE CO. CHICAGO
Liquid Form
Solid Form

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

That's Out

(*Continued from page 59*)

one of the most popular leading men of the day.

Gregor is an Austrian, and comes from the same school of experience as von Stroheim. His first American film, "The Count of Luxemburg," revealed a splendid knowledge of direction of the subtle variety, and was somewhat of an achievement, in view of the fact that the picture cost only $38,000 to produce.

Year's Best Bet

WHILE on the subject of good screen bets, here is a brief in favor of Dolores Costello. This young lady appears at the present moment, judging from her work in two recent pictures, to be the best possibility of any young actress on the screen. There is none more beautiful, and as for talent—well, just watch the progress she makes during 1926.

Hint to Scenario Writers

WHY not, for an original touch, show the hero walking on the heroine's bouquet, which has fallen to the floor, to symbolize the fact that he is indifferent to her love. It's sure-fire stuff.

June's New Director

IN addition to proving that she can produce good pictures under her own supervision, as with "The Viennese Medley," June Mathis is apparently out to substantiate the claim that she can also "make" directors.

June has assigned her husband, Sylvano Balboni, formerly a cameraman, to the direction of "The Far Cry," and according to Hollywood sharpshooters, Mr. Balboni is more than making good at his new job. If the production does prove successful, it will be another big victory for the clever June.

Musical Movies

THE success of "The Merry Widow" has started a musical comedy vogue on the screen. To the film producers, apparently, the wonderful direction of von Stroheim, the performances and personalities of Mae Murray and Jack Gilbert are only secondary considerations. The important item is that "The Merry Widow" was a musical comedy.

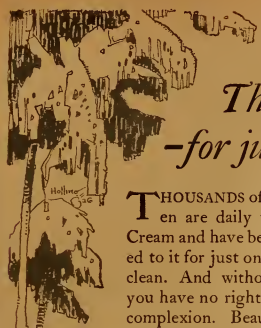
So they all rush forward to buy up every musical comedy in sight. We will soon be swamped under a deluge of silent musical gems, such as "The Chocolate Soldier," "The Gay Hussars," "The Spring Maid," and "The Pink Lady."

Buck Loses His Horse

IT was interesting to note Buck Jones—we beg pardon—Mr. Charles Jones, in his attempt to break away from Western rôles in the screen version of "Lazybones." The former cowpuncher did excellently with his new characterizations, but in the small towns thruout the country where the former "Buck" has won a legion of admirers thru his wild-and-wooly films, we imagine there will be shouts of "Back to the saddle," after they have viewed their favorite minus his bronco and sombrero.

Art's Gentle Influence

WHO says that the movies do not influence the American citizenry. Anyway, on a street car the other day the conductor and motorman both had "sideburns" just like the hero I had seen in the film that afternoon.



They're Devoted —for just one Reason

THOUSANDS of thoughtful and careful women are daily users of Marinello Lettuce Cream and have been for years. They're devoted to it for just one reason—it keeps their skin clean. And without that thorough cleansing you have no right to expect beauty of skin or complexion. Beauty begins with cleanliness.

Marinello Lettuce Cream

is exactly what a cleansing cream should be. Spreads easily, works quickly, cleanses thoroughly, removes readily. 9,000 Marinello Beauty Shops are daily using it—preparing the skin for every sort of treatment.

Make this cleansing with Marinello Lettuce Cream a regular habit—once a day or more. Follow it with Marinello Tissue Cream, a skin food whose sole purpose is to nourish, to beautify your skin. Each Marinello Cream—one for every skin condition—has one specific thing to do, *and does it*. There's no uncertainty—you can *know* what the result will be.

Ask for Marinello Lettuce Cream at Marinello Shops, drug stores or department stores.

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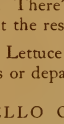
LETTUCE  CREAM

MARINELLO
The Largest Beauty Organization in the World

Norma Shearer, William Haines, in "A Slave of Fashion" (Metro-Goldwyn-Mayer)

So smart—and easy! The new smooth mode in hair—

MAYBE you think your hair's too stubborn to achieve those new, satin-smooth effects.

But no matter how fluffy or wiry it is you *can* wear it this perfectly stunning way. *Stacomb* keeps your hair smoothly in place—all day. Helps prevent dandruff. In jars, tubes and liquid form. Any drug store.

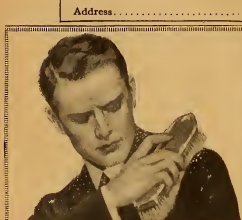
Stacomb

Free Offer

Standard Laboratories, Inc.,
Dept. O-28, 113 W. 18th St., N. Y. C.
Please send me, *free of charge*, a generous sample tube of Stacomb.

Name.....

Address.....



A Sure Way To End Dandruff

There is one sure way that never fails to remove dandruff completely, and that is to dissolve it. Then you destroy it entirely. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly and your hair will be lustrous, glossy, silky and soft, and look and feel a hundred times better.

You can get Liquid Arvon at any drug store, and a four ounce bottle is all you will need. This simple remedy has never been known to fail.

LIQUID ARVON

Once in a Lifetime

(Continued from page 57)

bidder at the auction of these horses was an agent of the Pope), and extras from all quarters of the globe. It sounds like the circus ballyhoo; but is not, for it is, strange as this may seem, but a very small part of this "Big Show."

"When in Rome, do as the Romans do," but Mr. Niblo could not even abide by this worthy motto, for he was forced to send to Vienna for his electricians. A Circus Maximus was built in Rome, and another in Culver City; Europe scoured for horses, and then more bought in this country. Airplanes, speed boats, and loud-speakers—even the United States Army was dragged in before the finish. One million nine hundred thousand feet of film exposed on three continents to provide twelve thousand feet upon the screen!

Of all this, and more, he told us as the ash trays filled to overflowing. Of the brain-cudgeling, and this was no small item: "They'll say, 'Niblo missed a fine chance there,' and, 'Why did he do that?' Perhaps I did miss a lot, I'm not perfect, but there was always the thought; it will affect this adversely, and it will not fit at all with that; or, this is necessary so that will not be obscure."

And of the brain-cudgeling of his assistants, for whom he could find no word fine enough to say: of the necessity of building their complete lighting outfit for themselves; and of the difficult task of editing the eight hundred and fifty thousand feet of film printed (a job that, at times, was performed under the most arduous conditions—such as having only assistants who had never seen film before, and who spoke no English!). And of Novarro and Bushman driving their own teams in the races (and he is quite peeved that no one will believe this when he tells it); of Betty Bronson's weeping because she could not act better; and of Pauline Starke playing a "bit" for which she gets no credit. And of many other things.

"Plenty of seats inside at all prices."

THREE years, and four million dollars, were spent to make this two-hour spectacle. The "Ben-Hur Navy" consisted of one hundred ships, the largest of which, the flagship of *Arrius*, the Roman tribune, measured two hundred feet—twice the length of the "sub" chasers used during the war. The "navy" covered an area of such size that the only feasible method of communicating orders was found to be the naval system of wigwagging—ask your Boy Scout brother or son how much preparation this single detail needs! In a fast motor-boat, Mr. Niblo tore a V-shaped wake thru the Mediterranean in his mad dashes from one to another of the units of this armada, giving orders and seeing that all rules for safety were observed. He mentions this latter item as one of his greatest worries during the course of production: "It's no joke, staging a realistic engagement between one hundred vessels, some of which are rammed during the course of action, without having some casualties—but we were fortunate," and, "I really dreaded leaving the shore each morning, fearing our luck could not last, that there might be an accident this day—but there never was."

This sequence runs perhaps one reel.

THE greatest sequence of the story is, of course, the chariot race in which forty-eight horses sweep seven times around the oval course of the Circus Maximus, and which reaches its climax when *Ben-Hur*, goaded by *Messala's* whip, tears the wheel from the latter's chariot and buries him in its ruins. For this sequence, a massive set was built in Italy, a set on which Mr. Niblo's half-sighing, half-smiling comment was: "When archeologists unearth Rome in years to come and chance upon the ruins of this set, they will say: 'Ah! how great was the civilization of those days——!'"

But, because of delay, and the unsettled political state of Italy, this set could not be used, and a larger one was built in Culver City, one measuring fifteen hundred feet from end to end and covering an area of one hundred acres! In the shooting of this sequence, forty-two cameras, the largest battery ever assembled, were used, and so arranged that nothing could take place within the huge arena, or amongst the crowded spectators, without being caught by at least two or three of them.

Without this elaborate preparation, they might have missed what is perhaps the greatest thrill of the entire picture, in piling up of six chariots and teams one upon the other: a thrill that, Mr. Niblo assures us, was purely accidental—luckily no damage was suffered by either men or horses—but which, nevertheless, was caught by six cameras.

ALL forty-two cameras ground away during every moment of the action, for, as Mr. Niblo says, "If they were to wait to shoot some accidental business, it would be finished before they started." The result of this was an exposure of fifty-three thousand feet of film on this sequence alone.

"Let's see a movie tonight, we've nothing else to do."

And, in passing, we should not forget that General Lew Wallace's book established a few records in its own right. Started in 1875, it was finished in 1880 when the General was governor of New Mexico, and, tho not immediately successful, eventually succeeded in shattering records on all sides. It is the only book in the world—aside from the Bible—that has effected a single sale of one million copies; it is also the only work of fiction to be blessed by the Pope (Leo XIII) and the first American novel to be translated into Arabic. It was also one of the causes of General Wallace's appointment as American minister to Turkey. But this is becoming tiresome—what are a few records, and their smashing by this time?

Years of toil and worry, and the most painstaking efforts of many men and women have gone to the making of this spectacle. The greatest resources of time, money and labor ever expended on a picture, have been used. But, to me, above all other things stands this fact: it is probably the greatest event in this one man's life.

To make a Roman holiday—to help you while away two hours!

Should an Actress Marry In or Out of the Movies?

THERE is a difference of opinion among the prominent actresses of the screen. Some think that to marry in the profession gives the union a common basis of understanding. Others believe that two artists in one home is fatal to romance. In the May issue of MOTION PICTURE MAGAZINE, you'll find an interesting discussion of this problem.

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Gossip of the Camera Coasts

(*Continued from page 89*)

his latest comedy, is aptly titled in that I felt I had been robbed after I had seen it. It is the first time Ray has missed on his comedy, but it is supremely impossible for any star to create a knock-out with each and every blow.

ANOTHER combine is imminent. William de Mille may join his brother, Cecil, upon the completion of his contract with the Lasky company. William de Mille admitted that he had been negotiating with his brother, but had come to no definite agreement, he said.

SELDOM a month goes by that the reporters do not get after Florence Vidor and George Fitzmaurice for an announcement of a wedding date. This month passed without a story on the couple.

Incidently, Fitzmaurice is the only Hollywood director who can boast of two pictures on last year's list of the fifty-two best money-makers. "The Dark Angel" and "A Thief in Paradise" give the director the lead in the box-office column.

A NOVEL way of announcing marriages is being established in Hollywood. I was sitting in a quiet corner of the Montmartre when the orchestra began booming out the wedding march. It was the first news that anyone had heard of William Boyd's marriage to Elinor Fair. The couple were entering the gay café when the orchestra struck up the march. They had just returned from Santa Ana, where they were married by Justice Morrison.

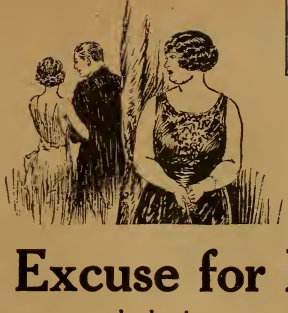
William Boyd met Miss Fair ten weeks ago when the two were working for Cecil B. de Mille in "The Volga Boatman." Boyd is under contract to De Mille. Elinor Fair, a 1924 Wampas baby star, gave her name as Elinor Crowe, the marriage license revealed, and her age as twenty-two years.

THE appetite of Ricardo Cortez put a girl out of house, home and a job. I have heard of people eating someone out of house and home, but I never believed it actually occurred. Cortez was having a wild-duck dinner at the home of Alma Rubens. The cook had three ducks which she was told to prepare. She cooked one for Miss Rubens, one for Mr. Cortez and one for herself. When Ricardo had finished eating his first duck, he wiped his mouth, smacked his lips and asked for more. The poor cook had eaten her fowl, and humbly told her mistress that she thought she was supposed to have the third duck. The cook was fired with nothing but a dry wishbone for a recommendation.

MARY PICKFORD has delayed her trip abroad, because she needs additional scenes for her new picture, "Scraps." The story has developed to be more of a success than the star anticipated, so she plans to throw in a few additional sequences with those she already has.

ANOTHER baby star is growing into more mature parts. Little Virginia Lee Corbin has fulfilled the forecast heaped upon her by Wampas members when she was elected a baby star last year. She is to co-star with Edward Everett Horton in "The Whole Town's Talking."

FEODOR CHALIAPIN, the great Russian basso, may appear with Pola Negri next year. Recently he visited the studio in Hollywood, where he was Miss Negri's guest, and later was present at a "Russian soirée" at her home. It was at this juncture that Chaliapin expressed his wish to appear in a picture with Miss Negri.



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Millions now grow slender in an easy, pleasant way. No abnormal exercise or diet. A method your own druggist guarantees after 18 years of proving

There was a time when fat reduction was hard and slow and risky. It called for strenuous exercise, restricted diet. It often overtaxed the heart or led to malnutrition.

That day is past. Modern research has found that the cause of this excess usually lies in a certain gland. It has found a way to correct that condition—an easy and pleasant way.

Now that method is employed by millions. The results are seen in every circle. Excess fat is not one-tenth so common as it was. Users have told others, until people are now using 100,000 boxes of these tablets every month.

No over-fat person has any excuse when people all about are now reducing in this easy, scientific way.

The New-Day Method

This modern method is Marmola Prescription Tablets. It combats the cause of the trouble, which usually lies in a gland.

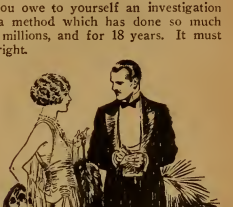
One simply takes four tablets daily. No abnormal exercise or diet is required. Reduction is prompt, but not too rapid. It rarely exceeds one pound per day. Thus the body adjusts itself to the new conditions. Wrinkles are avoided.

The method is not secret. Our books state every ingredient. All users know just what they are taking, how it acts and why. They know why results come without any ill effects. Marmola improves one's health and vitality.

Marmola has been used for 18 years. Its use has now spread the world over. In every circle everywhere you can see what it is doing. Probably many of your friends have used it.

It has proved so reliable that results are now guaranteed. Your own druggist signs a warrant that within 45 days you'll be satisfied.

You owe to yourself an investigation of a method which has done so much for millions, and for 18 years. It must be right.



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Fat is today an offense

Slenderness is now the vogue. All ideas of style and beauty, health and fitness now demand it.

Fat does more than make one conspicuous. It crowds the heart, checks the circulation, reduces length of life. No one can be either attractive or fit who carries this extra load.

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Her Choice

Because she knows the natural tint of the Mary Garden rouge gives her a freshness of complexion and a youthfulness of appearance that is exquisite—unequalled.

You can procure this quality rouge in the attractive new Mary Garden double compact *with mirror*—with Mary Garden face powder in White, Flesh, or Rachel, and the Mary Garden Rouge in Medium, Cerise, and Egyptian Poppy.

$1.50 at Department and Drug Stores.

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This well known healing medicine thoroughly cleans the scalp, pores, and oil ducts—restores the lustre to the hair and stimulates and strengthens the hair roots.

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GLOVER'S Imperial Medicated Soap is a valuable companion to Glover's Imperial Mange Medicine and is a most effective shampoo.

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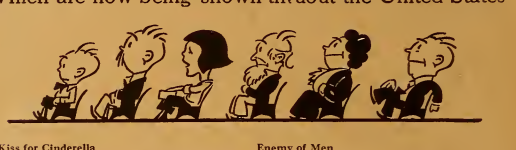
Which are now being shown thruout the United States



A Kiss for Cinderella
Betty Bronson in another *Peter Pan* part, ably supported by Tom Moore and Esther Ralston. Quite good and entertaining, but nothing like *Peter Pan.* (Paramount)—E. V. B.

A Regular Fellow
A typical Raymond Griffith, but it lacks the finish of his others and Mary Brian fails to hold her own. (Paramount)—E. V. B.

A Woman of the World
Pola Negri in a new rôle, which she does to perfection with Chester Conklin. Story not so good, but well worth seeing. (Paramount)—E. V. B.

Ancient Mariner, The
Almost, if not quite, a masterpiece from every angle. Beautifully done and well worth while. Don't miss it. (Fox)—E. V. B.

Ben-Hur
The masterpiece supreme of all time, containing all the elements of a 100 per cent picture. (Metro-Goldwyn)—E. V. B.

Big Parade, The
Truly one of the great pictures of the screen. The Great War reproduced with remarkable fidelity. Sweeping and stirring in its scenes and acting. John Gilbert and Renée Adorée create marvelous performances. (Metro-Goldwyn)

Bluebeard's Seven Wives
A satisfactory take-off on the movie industry and the way in which stars are made. Contains good satire and humor. Ben Lyon is the hero. (First National)

Bright Lights
Charles Ray comes back in one of his rustic characters. You know what is coming, but the star and the plot keep you entertained. (Metro-Goldwyn)

California Straight Ahead
A romantic comedy suggestive of Wally Reid's auto yarns. Youth in conflict with the elders. Reginald Denny keeps it going at a good pace. (Universal)

Clash of the Wolves, The
Rin-Tin-Tin again, but there is not enough of this marvelous dog and too much cheap comedy. (Warner)—E. V. B.

Classified
Corinne Griffith at her best in an interesting comedy. (First National)—E. V. B.

Clothes Make the Pirate
A burlesque in which the laughs are achieved in too strained a manner. Leon Errol's droll comedy is in the main, satisfactory. Pleasing enough, tho it doesn't ring the bell. (First National)

Coast of Folly, The
Gloria Swanson's latest, in which she plays three rôles cleverly, but it will not add to her popularity. (Famous Players)—E. V. B.

Cobra
Valentino in a new rôle—not a lover—suave and polished as ever. Nita Naldi miscast. Fairly good drama, but not up to "The Eagle." (Paramount)—E. V. B.

Coming of Amos, The
Presents a pleasant romance which gives Rod La Rocque a chance to color a rôle with personality and appeal. Satisfactory. (Producers Distributing Corp.)

Compromise
A drama in which Irene Rich proves herself a great actress. Louise Fazenda a great comedian, and Pauline Garon a great flapper. Plenty of action and excitement thruout. (Warner)—E. V. B.

Dark Angel, The
Dont miss Vilma Banky and Ronald Colman, the great lovers, in this colorful war romance. (First National)—E. V. B.

Desert's Price, The
Buck Jones in a thrilling Western with particularly beautiful desert scenery. (Fox)

Eagle, The
Valentino comes back with a bang, but Vilma Banky shares the honors. You will like this romantic drama. (United Artists)—E. V. B.

East Lynne
An excellent picture, beautifully and artistically done. Edmund Lowe, Alma Rubens, Lou Tellegen, and Marjorie Daw make up an all-star cast. (Fox)

Enchanted Hill, The
Thrilling Western with Jack Holt the hero, and Florence Vidor close up. Not great, but interesting. (Paramount)—E. V. B.

Enemy of Men
Dorothy Revier excellent in this fairly good melodrama. Average picture. (Columbia)—E. V. B.

Everlasting Whisper, The
Tom Mix and Alice Calhoun in a typical Western with the usual thrills, but not particularly high-class. (Fox)—E. V. B.

Fighting Edge, The
Kenneth Harlan and Patsy Ruth Miller in a colorless melodrama of the Mexican border smugglers. (Warner)

Fine Clothes
A notable cast, including Lewis Stone and Percy Marmont, fail to bring this drama up to the usual standard of excellence. (First National)—E. V. B.

First Year, The
An amusing story of married life with Matt Moore and Kathryn Perry as the young couple. Matt Moore is splendid. (Fox)

Flaming Waters
With Mary Carr as the mother and Malcolm McGregor as her devoted son, this picture makes fair entertainment in its story of oil swindlers. (F. B. O.)

Flower of Night
Pola Negri comes back with a bang in this Hergesheimer story. She has had better pictures but this is satisfying. (Paramount)—E. V. B.

Freshman, The
Harold Lloyd's funniest picture—and by all odds his greatest. Has everything and will please any type of picturegoer. Dont miss it. (Pathé)

Gilded Butterfly, The
A poor story with Alma Rubens, Bert Lytell, Hunti Gordon and Frank Keenan, who deserve a better vehicle. (Fox)

Go West
Buster Keaton at his worst. A long-drawn-out comedy that cannot compare with "The Navigator" and "Seven Chances." (Metro-Goldwyn)—E. V. B.

Gold Rush, The
After two years we expect something better from Charlie Chaplin. However, you will probably like it, but not nearly so well as "The Kid," etc. (United Artists)—E. V. B.

Golden Strain, The
Pretty weak drama starring Kenneth Harlan. Hobart Bosworth gives the best performance. (Fox)

Goose Woman, The
Louise Dresser contributes a marvelously rich characterization of a woman who had seen better days. The mother-love theme is built around a murder mystery. Entertaining. (Universal)

Her Sister From Paris
A rollicking comedy this, based as it is upon the wife who masquerades to bring back her wayward husband. Constance Talmadge is delightful in a dual rôle, and the support is good. First National

His Majesty Bunker Bean
Fairly good comedy in which Matt Moore creates a peculiar character. Not high-class. (Warner—E. V. B.

His Secretary
Norma Shearer's best since "He Who Gets Slapped." Willard Louis fine, also Cody and Karl Dane. Excellent comedy. (Metro-Goldwyn—E. V. B.

Hogan's Alley
Almost a stage-stick with Monte Blue and Patsy Ruth Miller at their worst in a worse story. Warner)—E. V. B.

Infatuation
Corinne Griffith at her worst and not much else You can afford to miss this one. (First National—E. V. B.

Irish Luck
Just a travelogue thru Ireland. Tom Meighan needs a story. This one lacks a plot and there is nothing to excite you except the scenery. (Paramount)

Joanna
Another picture of a mother's sacrifice—and not done with any great imagination. Has some extravagant scenes and Dorothy Mackaill manages to shine above the story. (First National)

(*Continued on page* 104)

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84 pieces-all for $1.00 Down

7 Pieces—Genuine Cut Glass FREE

Extra special offer to those who hurry their order for the 77 piece combination outfit shown here—7 pieces GENUINE CUT GLASS: Pitcher of 2-qt. capacity and 6 tumblers of 9-oz. capacity. Each piece is clear, thin and dainty; **hand cut decorations** consisting of large floral design with appropriate foliage. Only a limited number—so act quick.

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Sensational offer—almost a year to pay! An outfit of 77 pieces—and a 7 piece set of Genuine Cut Glass FREE, if you order now—at a price you could not equal in your home town even for spot cash. We'll ship this complete outfit—84 pieces in all—direct to your home on 30 days trial for only $1.00 down. Examine the quality, the beauty, the durability of each piece. After trial, if you are not delighted with the bargain, send the outfit back and we'll refund your dollar plus all transportation charges you paid.

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If you decide to keep the outfit, start paying only $2.00 a month until you've paid our rock bottom price—only $19.90 for the entire 77 piece outfit with the 7 piece Cut Glass Set FREE. 84 pieces in all—only $19.90—and almost a year to pay! Where else can you find a bargain like that and on such liberal terms?

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77 pieces you need in your home every day. And, if you act at once, the 7 piece Genuine Cut Glass set is **free** besides—84 pieces in all!

44-Piece Bluebird Dinner Set

Has delicately tinted design of Bluebirds and foliage in natural colors. Each piece is twice fired and has a snow flake white glaze of great brilliancy which cannot craze. The set consists of 6 cups, 6 saucers, 6 dinner plates, 9 in. diameter; 6 fruit saucers, 5 in. diameter; 6 oatmeal nappies, 6 in. diameter; 6 salad plates, 6 in. diameter; 1 meat platter, 10½ in. long; 1 round vegetable dish, 9 in. diameter; 1 cream pitcher, 1 pt.; 1 sugar bowl and cover (2 pieces); 1 butter plate; 1 utility bowl, 1 pt.; 1 pickle dish, 6 in. in diameter. Each piece has a dainty blue edge and is beautifully shaped.

26-Piece Silver Set

A silver service of Sheffield A1 Plate made in U.S.A., that will give you years of satisfaction. A pleasing pattern and popular polished finish. Each heavily silver plated. Set consists of 6 knives, 6 forks, 6 tablespoons, 6 teaspoons, 1 sugar shell, 1 butter knife. Packed in handy flanneled case.

7-Piece Table Cloth and Napkins

A large table cloth 60 x 60 in. and 6 napkins, 18x18 in., made of strong, durable linen finished cotton in pure snow flake white that will launder beautifully. All edges neatly scalloped with overlapped stitch in blue. Both tablecloth and napkins have hand painted design of Bluebirds and Apple Blossoms in their natural color, absolutely guaranteed fast colors. Harmonizes perfectly with dish set.

And remember: The 7-Piece Genuine Cut Glass Set is FREE, if you send at once. Shipping weight of entire set about 60 lbs.

Order by No. G8498A. $1.00 with coupon; $2.00 monthly; Total price $19.90.

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Send Coupon NOW

We have made up only a limited number of these combination outfits for this special sale. Send the coupon quick, while this offer lasts. Only $1.00 deposit brings the outfit on 30 days' trial. Satisfaction guaranteed or your money back. (We do not ship C. O. D.)

Straus & Schram, Dept. 1524 Chicago, Ill.

Enclosed find $1. Ship special advertised 77 piece Combination Outfit, with 7-piece genuine cut glass set FREE. I am to have 30 days free trial. If I keep the Outfit, I will pay you $2.00 monthly. If not satisfied, I am to return the Outfit with the 7-piece cut glass set within 30 days and you are to refund my money and any freight or express charges I paid.

☐ 77 piece Combination Outfit, No. G8498A, $19.90. 7-Piece Genuine Cut Glass Set FREE.

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It's a dressing and tonic too

A MARVELOUS aid in obtaining the smart coiffure is Glo-Co Liquid Hair Dressing. It makes the hair easy to dress, keeps it in place and gives a beautiful luster.

Use Glo-Co Dressing before a curl or marcel. Your hair will stay curled much longer. Keeps the hair from splitting and breaking too. Glo-Co Dressing is not greasy or sticky. It's a liquid that is just as good for the scalp as it is for the hair. Helps to do away with dandruff and stimulates the hair roots to new growth. It is what your doctor would recommend.

What an aid to mothers it is too! A few drops on the child's hair in the morning and the most unruly head of hair stays in place all day long.

Use Glo-Co Dressing liberally on the scalp to loosen the dandruff before washing the hair. Then wash with Glo-Co Shampoo. The cleansing, antiseptic lather frees the scalp from dandruff and bacteria, and makes the hair like silk. Sold at drug stores and barber shops. If your dealer cannot supply Glo-Co Hair Dressing and Shampoo, a full-sized bottle of either will be sent for 50c. Glo-Co Company, Inc., 6511 McKinley Ave., Los Angeles, California.

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HOW TO OBTAIN BEAUTIFULLY SHAPED LIPS!

M. Trilety's new lipshaper together with its thick lip astringent lotion, will now reduce protruding, prominent, thick unshapely lips to normal and thus improve your facial features 100 per cent. My new appliance is comfortable, easy to adjust, and is worn at night. It will also promote correct breathing and eliminate the harmful and annoying habit of snoring.

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Are You Timid or Self-Conscious? Bashfulness, timidity, blushing, confusion and self-consciousness can be quickly mastered. Interesting, instructive, illustrated FREE, TREATISE tells how to attain poise and a charming personality, gain courage, control and confidence, and win success in love, social or business affairs. Sent free and postpaid. Write for it TODAY. RESEARCH INSTITUTE, Station 20, JACKSON, MICH.

The Star Who Stands Alone

(*Continued from page 33*)

Undoubtedly her appeal is more subtle and therefore more limited than that of the average motion picture personality.

She told me of a fan letter that she had received from a Norwegian army officer.

"I felt complimented," she told me simply. "It was so beautifully written and so sincere. He had pasted a four-leaf clover in one corner of the letter and his words were so well chosen. It was a perfect thing and so different. Somehow, I knew that man had never written a fan letter before."

He probably hadn't. Norwegians of his class do not easily give vent to their emotions, and the officer of the King's Guard must have had a terrific struggle with himself before sending that letter to the girl he had never seen.

THERE is only one other person who has that same appeal to the mentality and that is John Barrymore. Comparisons always seem trite, but in this particular case the allusion comes almost of its own accord.

Could you imagine her *Ophelia* to his *Hamlet*? What an affinity of stage perfection!

There are other charming ladies of history I should like to see Carol Dempster portray.

Beatrice Cenci, Poe's child wife Virginia, the ill-fated Lady Jane Grey, La Giaconda, Juliet and Camille . . . all of them so different and all so eternally alike.

Carol Dempster could be trusted to make these characters as real as they once were and not the saccharine heroines too many of our historical favorites have become in their transition to the screen.

SHE has never been an ingénue. She is too clever for that. Her *Twinkletoes*, in "Dream Street," and her *Inga*, in "Isn't Life Wonderful," were living personalities. You felt that they were real, not the celluloid shadows of Carol Dempster herself.

In talking to her, one has the feeling of conversing directly with every person she mentions in her conversation.

I have never seen her father and yet I feel that I have met him and seen him in an intimate mood.

She mentioned him in passing.

Immediately her personality changed. She straightened in her chair, cocked her head a little to one side, and clasped her hands behind her back.

"He has personality," she told me, and then—

"I MUST tell you of the letter he wrote me. It was too funny.

"My sister had telephoned me from California. It was important, but we almost forgot that part of it in our joy at hearing each other's voices and the thrill of talking to each other over all that distance. We talked for ages before we ever began on the real reason for the call.

"Father's account of it was so amusing. We had a great time, he wrote. 'When your sister laughed, I laughed twice as loud, tho I didn't know what you were talking about. Then she laughed again and I laughed again . . . and then the bill came, and the laugh stopped right there! I hope you wont take it into your heads to

(*Continued on page 103*)

12 Exquisite Selected Perfumes 98¢

and other Rieger Toilet Articles

Special Assortment—Regular Value $2.50

Now Rieger offers you an unusual opportunity of becoming acquainted with the exquisite creations in the Rieger line, for 53 years the choice of discriminating perfume users throughout the world. Read this list of the charming toiletries that have been especially selected for you to try—

Read this list	Full size	Value of
		trial bkg.
Rieger's Concentrated Flower Drops	(oz. $10.00)	$ .90
Parfum Rubra (The Persian perfume)	(oz. 5.00)	.50
Sweet Lilac (A tantalizing fragrance)	(oz. 2.00)	.20
Parfum Riesni (A wonderful new odor)	(oz. 2.50)	.20
Garden Bloom (A delightful bouquet)	(oz. 2.00)	.20
Ideal (Extraordinary and fragrant)	(oz. 1.00)	.10
Golden Narcissus (So fashionable)	(oz. 1.00)	.10
Bouquet Rieger	(oz. 1.00)	.10
Cream of Violets (Greaseless cream)	(tube .50)	.10
Golden Narcissus Face Powder	(box 2.50)	.20
Honolulu Bouquet Face Powder	(box 1.00)	.10
Golden Narcissus Sachet Powder	(jar 2.00)	.20
	Total value	$2.50

All of the above sent you for only 98¢!

Full size packages at all dealers or direct.

Order from above list. Money back if not satisfied.

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Just send name and address (a post card will do). Pay postman on delivery. We pay parcel post charges. We guarantee you will be pleased or money refunded. Send today!

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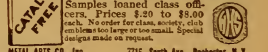

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PERSONAL Appearance

is now more than ever the key-note of success, both in social and business life. Bow-Legged and Knock-Kneed men and women, both young and old, will be glad to learn that my new appliance will correctly straighten, within a short time, bow legs and knock-kneed legs, safely, quickly and permanently, without operation or discomfort. Worn at night. My new "Limb-Straightener" (Model 18, U. S. Patent, is easy to adjust. its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of proven merit, used and recommended for the last 8 years by physicians everywhere.)

Write today for particulars, testimonials and my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation. Enclose a dime for postage.

M. TRILETY, SPECIALIST

1385 L. W. U. Building. Binghamton, N. Y.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Things They Say—

(*Continued from page 32*)

Gloria's husband has come in for his share of exaggerations, too. The Marquis de la Falaise has been accused of "living off" his talented wife. No such thing, take it from one who knows. He is the American representative of a French publishing house and he makes a salary to be proud of—only Gloria does not happen to need it. Why shouldn't she buy herself all the clothes and perfumes and motors she wants, if she can afford them? But she doesn't and never has supported her husband—in fact, she could be supported very comfortably by him if she wanted to.

THEN there's the exaggeration about Gloria's "pre-historic days." You must have read a hundred times that she started as a salesgirl in a department store before she went into the pictures. She didn't. Here's how that myth got around. When "Manhandled" was chosen as her next vehicle and Miss Swanson was cast as a saleslerk, she got a job in Gimbel Brothers' New York store just for the experience. Gradually the rumor spread that she had been employed in a Chicago store, and by now it's so deep-rooted that many women will swear to you that they bought ribbon from her in the old days.

The various reports of Gloria's death were greatly exaggerated, if Mark Twain wont mind my saying so. Two years ago, a double was suppos d to be taking Gloria's place because Miss Swanson was dead! The rumor was laughed off, but it persisted in showing its ugly head until reporters came from various newspapers and saw for themselves that Gloria was very much alive and kicking—at all this notoriety.

She hates being misrepresented—who wouldn't? But it cant be helped. Anyone with an interesting personality, and engaged in work of a public nature, must expect it. After all, an exaggeration can be construed as a compliment; people dont go to the trouble of making up stories about persons they are not interested in.

The Star Who Stands Alone

(*Continued from page 102*)

talk to each other when you get to London!"

She is elated over the plans for Marie Corelli's "Sorrows of Satan," that D. W. Griffith is directing, a part of which will be made in England.

But some day, and I hope it wont be too far away, I hope Carol Dempster will visit Edinburgh and that she will make the visit immortal by portraying there a character dear to Scotland, that of *Jeanie Deans*, the heroine of Scott's "Heart of Midlothian."

I think the fairies had that in mind when they endowed her with the gift of imagination.

Were You Born for the Movies?

IN an early issue, MOTION PICTURE MAGAZINE is going to inaugurate a department of horoscopes. Send the date (year, month and day), hour and place of your birth to Shirley Brown and find out if the stars forecast a career in the movies for you. Every month, Miss Brown will cast the horoscopes of twenty-five readers. Send in your birth-date to Miss Shirley Brown, 175 Duffield Street, Brooklyn, N. Y.

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with
CONSTANCE BENNETT
as another of those lovable boob characters

"The PINCH HITTER"
Directed by Joseph Henabery from the Story by C. Gardner Sullivan

15 16 17 18 19 20 21

STRONGHEART
The most natural actor on the screen in a smashing picturization of the widely read Novel by Rufus King

"NORTH STAR"
Presented by
HOWARD ESTABROOK
Directed by
Paul Powell

22 23 24 25 26 27 28

A Guide to Current Pictures

(*Continued from page* 100)

Just Suppose
Richard Barthelmess tries the mythical kingdom story—and gets away with it fairly well. A finely mounted picture—the acting and settings compensating for a weak plot. (Inspiration)

King on Main Street, The
An A-1 comedy with the incomparable Adolphe Menjou, and Greta Nissen as the most gorgeous vamp that ever graced (or disgraced) the screen. Bessie Love and Edgar Norton excellent. Dont miss this. (Paramount)—E. V. B.

Lady Windermere's Fan
Another Lubitsch masterpiece with Irene Rich superb, as is also the entire cast. Dont miss this one. (Warner)—E. V. B.

Lawful Cheaters, The
Clara Bow excellent in an underworld "meller" that holds you to the finish. (B. P. Schulberg)—E. V. B.

Lightnin'
Becomes very shallow deprived of dialogue and the quaint human touches which Frank Bacon put over in the play. Not up to expectations. (Fox)

Lights of Old Broadway
A comedy-drama of the old days with Marion Davies shining as a sixteen-year-old girl and her sister. Not so good. (Metro-Goldwyn)—E. V. B.

Little Annie Rooney
The same old twelve-year-old Mary Pickford and not a year older. Laughter and tears. While not an elaborate or well-done production, it "gets" you. (United Artists)—E. V. B.

Lord Jim
Conrad's story done with good color and action. Holds the interest with its well-developed plot and characterization. Percy Marmont excellent in title rôle. (Paramount)

Lovers in Quarantine
Fairly clever comedy from a successful stage play, in which Bebe Daniels does the usual flapper part. Just fair. (Paramount)—E. V. B.

Mannequins
Dolores Costello at her best in a rather exciting melodrama. Average good picture. (Paramount)—E. V. B.

Masked Bride, The
Mae Murray returns to a moth-eaten type of story and her frenzied style of acting here. Nothing much to interest you. (Metro-Goldwyn)

Memory Maker
Fair entertainment in a story featuring Eleanor Boardman, Conrad Nagle and William Haines. (First National)

Merry Widow, The
Mae Murray and John Gilbert 100 per cent. in a wild, passionate romance full of action and interest. Excellent. (Metro-Goldwyn)—E. V. B.

Midshipman, The
This should be popular, but it is poorly done and Novarro is sadly miscast and directed. (Metro-Goldwyn)—E. V. B.

Mike
Very much to the hokum—which means that it should have been compressed into three reels. Episodic, but has certain amount of color. (Metro-Goldwyn)

Never the Twain Shall Meet
The racial barrier theme again—done this time with convincing touches and plenty of atmosphere. Anita Stewart is splendid as the girl from the East. (Cosmopolitan)

New Commandment, The
Title should be changed to "Red Hot Love" because nine-tenths of the picture is kissing scenes between Blanche Sweet and Ben Lyon. A very interested drama of French life and the war. (First National)—E. V. B.

Old Clothes
Jackie Coogan shows that he is no longer a child and the whole picture is old-fashioned; nevertheless, it will probably interest you if "The Ragman" did. (Metro-Goldwyn)—E. V. B.

Only Thing, The
The same old story which Elinor Glyn writes—that of the mythical kingdom. Starts off with a bang and becomes tiresome. Well acted by Eleanor Boardman. (Metro-Goldwyn)

Outsider, The
It's a story of faith-healing with Lou Tellegen splendidly cast and Jacqueline Logan looking very pretty. (Fox)

Palace of Pleasure, The
A dashing, frank melodrama with creditable performances by Edmund Lowe, Betty Compson and Francis McDonald. (Fox)

Prince of Broadway, The
A prize-fight atmosphere with the real Jim Jeffries among the players. (Chadwick)

Red Kimona, The
Mrs. Wallace Reid's picture, featuring Phyllis Haver as the girl who has gone wrong. Dull and slow-moving. (Vital)

Road to Yesterday, The
A beautiful, romantic drama introducing Cecil de Mille, with Joseph Schildkraut and Vera Reynolds. Elaborate and splendid, but long drawn out. (Producers Distributing Corp.)—E. V. B.

Rose of the World
A thrilling, elaborate melodrama with Patsy Ruth Miller, Allan Forrest and Pauline Garon. It fails to hit the highest spots. (Warner)—E. V. B.

Royle Girl, That
The latest Griffith-Carol Dempster melodrama with plenty of thrills, including a cyclone. Rather long drawn out but good. (Paramount)—E. V. B.

Sally, Irene and Mary
The favorite story of the stage, built around the temptations placed in the path of three chorus girls. Contains some good moments and atmosphere. And Sally O'Neil gives great promise. (Metro-Goldwyn)

Salty of the Sawdust
Griffith puts over a most compelling story which is saturated with humor and sentiment. W. C. Fields scores a hit in comedy rôle. See it. (United Artists)

Satan in Sables
Lowell Sherman is not for the screen but he is excellent in this drama and so are Pauline Garon and John Harron. Above the average. (Warner Brothers)—E. V. B.

Scarlet Saint, The
Mary Astor at her worst and Lloyd Hughes good in a comedy-drama without much punch. (First National)—E. V. B.

Sea Beast, The
John Barrymore. Yes, also Dolores Costello, whales, ships, etc., but mostly Barrymore. Gruesome and thrilling but long drawn out. A big, if not great picture. (Warner)—E. V. B.

Seven Keys to Baldpate
Douglas MacLean's latest. Not so good as "Introduce Me," but it will surely amuse you and it is well done. (Paramount)—E. V. B.

Seven Sinners
An talented crook melodrama treated with a dash of paprika. Keeps at a good pace, tho the crooks find redemption too suddenly. Well acted by Marie Prevost and a competent cast. (Warner Brothers)

Sky Rocket, The
The much-heralded Peggy Joyce Hopkins in a Hollywood story which Hollywood and Gloria Swanson will not like. Marshall Neilan did not try very hard on this one. (Associated Exhibitors)—E. V. B.

Soul Mates
The typical Elinor Glyn plot which has been done too often. Lacks any novelty and fails to stir up much interest. (Metro-Goldwyn)

Splendid Crime, The
William de Mille has written a fairly interesting crook story of the poor girl who meets the rich young man and reforms when love creeps into her heart. Bebe Daniels does well. (Paramount)

Splendid Road, The
Anna Q. Nilsson is a charming young prospector who makes this gold-rush story a pleasant thing. (First National)

Stage Struck
Far below what you expect from Gloria Swanson. A glorified slap-stick comedy done to the tune of romance. Carries a sprinkling of laughs but is tiresome and overdone. (Paramount)

Steel Preferred
An ordinary melodrama of the hero's triumph against heavy odds. Action transpires against a steel mill background. Satisfying in spots. (Producers Distributing Corp.)

Stella Dallas
The greatest emotional drama ever produced. Belle Bennett simply wonderful—as they all. You will weep, but they will be tears of joy. (Samuel Goldwyn)—E. V. B.

Stop, Look and Listen
Falls short of the kind of comedy we expect from Larry Semon. It's neither thrilling nor funny. (Pathe)

Three Faces East
A clever mystery melodrama touching upon the pastime of spy catch spy. Excellently treated and acted—and chock-full of suspense. (Producers Distributing Corp.)

Time, the Comedian
A well-worked-out story of a mother's sacrifice, tho hindered by the symbolic figure of Time. Lew Cody and Mae Busch contribute excellent performances. (Metro-Goldwyn)

Too Much Money
A ridiculous picture in that it fails to keep to its tack, but wanders off into the fields of slapstick. Not much chance for Lewis Stone. (First National)

Unguarded Hour, The
Milton Sills and Doris Kenyon in an entertaining but impossible story. Only fair. (First National)—E. V. B.

Vanishing American, The
A beautiful super-production with Richard Dix at his best. Long drawn out but otherwise great. (Paramount)—E. V. B.

Wanderer, The
From an artistic standpoint perhaps the greatest drama-spectacle ever produced. Very beautiful and elaborate, even if not gripping. (Paramount)—E. V. B.

We Moderns
Colleen Moore in a flapper rôle which is amusing enough, but the story is absurd. (First National)

Woman Disputed
Richard Dix keeps you smiling and Esther Ralston keeps you admiring in this society comedy which ends on a ranch. (Paramount)—E. V. B.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Gossip of an Old-Timer

(*Continued from page 93*)

in the limelight. And "Time" does not seem to call a halt in their work. On two pages may be found such steady favorites as Owen Moore, Wheeler Oakman, Marc MacDermott, William Bailey, Earle Foxe, Stuart Holmes, Tom Moore, Warren Kerrigan, William Duncan, Myrtle Stedman, Tom Santschi, Earle Williams, James Kirkwood and Alice Joyce.

It impresses us that the men have shown moré endurance than the women. At least, the pages are filled with names of actors who are still registering their emotions, whereas several of the favorite actresses of 1912-13 have passed from the film horizon.

April 1914

Peering Thru the Gallery

UPON opening the Gallery of the April, 1914, issue of MOTION PICTURE MAGAZINE, we find Lillian Wiggins (Pathé) on the first page. This actress has dropped from sight. The next three pages present John Ince (Lubin), who has since become a director; Dorothy Kelly, an erstwhile favorite of the Vitagraph Company, and Ethel Grandin, of Imp. You dont see 'em any more, but Lionel Barrymore and Clara Horton, who follow, have not deserted the silversheet by any means, nor have Ruth Stonehouse, Helen Holmes and Rupert Julian, tho the last-mentioned has become a director, except on those intrequent occasions when he plays his favorite character, *Wilhelm*, the ex-kaiser.

Walthall Is Interviewed

WE wonder if Henry B. Walthall ever recalls his early days when he was a struggling film actor. In an interview for April, 1914, he tells of how he catches the 7.40 local to get to Jersey for the day's work. And what work it was! Henry, in those days, was usually the center of a gang fight in some lurid melodrama—and the lady he invariably rescued was Consuelo Bailey. Wonder what has become of her?

When Crane Talked

BACK in 1914 Crane Wilbur was one of the popular idols. We dont know whether he started the fashion of making personal appearances with his pictures, but he did considerable traveling in greeting his public. Now Crane makes a different kind of personal appearance. Having become a successful playwright, he is occasionally dragged out from the wings of the stage by some enthusiastic player—where he must acknowledge his appreciation of the public's applause.

April 1915

The Old Vitagraph Plant

THERE'S an article in the MOTION PICTURE MAGAZINE for April, 1915, which is really illuminating. It is entitled *A Trip to Vitagraphville* and records the visit of Agnes Keppler to the plant. She speaks of Van Dyke Brooke, little Norma Talmadge, Maurice Costello—and a host of others. Mr. Brooke acted as the host and introduced her to Mary Charleson, Bob Gaillord, Ralph Ince, J. Stuart Blackton and Charles Kent.

Well, this is quite a select little company. It is broken up now and the players have drifted far and wide—and some have retired and passed away.

(*Continued on page 109*)

Naturally preferred

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"Sound Your A, Professor"

(*Continued from page 37*)

it is quite essential, he said, to be an adroit student of human nature. Also a diplomat. And a good goat. For if one isn't—but here is the reason:

A RUSSIAN dancer had been employed for a bit in a certain picture in which he was to write on a slate the name "Cleopatra." The musicians struck up a popular tune to accompany the slate-writing, and the dancer wrote, "Cleapatria." Of course, someone pointed out his mistakes in spelling and an amused crowd of extras began to titter. The dancer turned irritably on the musicians and shouted: "How can you expect me to spell correctly when you play jazz?"

Most of the musicians around studios put in long days. They are there the first thing in the morning, and among the last to leave. Sometimes they are obliged to stay until the wee hours of the morning, and to return again with an hour or two of snatched sleep. When this happens, some of them have a method of making it up the next day—but I promised not to tell about that.

Coming onto the set at the beginning of a working-day, it is the musical director's duty to find out the nature of the scenes to be shot that day. Are they to be dramatic, pathetic, agitated, or all three? With this information, he goes to the music library, which is an essential part of most modern studios, and selects the pieces for the day which will be most appropriate for the different scenes. Sometimes the stars and musicians get together beforehand and decide what pieces will be used, and the musical director is at liberty to make suggestions. But there are some who will take no advice, and who insist on waiting until they are on the set to shout the names of the pieces which they want played, disregarding entirely the appropriateness or inappropriateness of the compositions for the scenes which are to be enacted. When this happens, the players are forced to squelch private opinions, and, like good soldiers, to play what they are told.

"WE know the likes and dislikes of most of the stars who have been with us for any length of time," said Mr. Bahr. "It usually takes me not longer than three days to find out about the new ones. If they would only come to us immediately and let us know the types of music they favor, it would save time and discussion."

Of all those around the Lasky Studio, Herbert Brenon is the man who seems most affected by music. He uses it very intelligently, and likes to have it even for sketching out the sequence of the scene when rehearsing with the principals. An excellent musical combination used by him for pathetic or dramatic scenes are two violins (strings muted) and a reed-organ. A semblance of orchestral effect which has the power of lifting and sustaining a scene can be obtained by the use of these.

It sometimes happens that with the utmost care accidents occur on the set, and the effect of the music is lost completely. During the making of "Dancing Mothers" a highly emotional scene was in progress on the Brenon set. The orchestra was playing a particularly appealing piece of music, and director and cast alike seemed greatly stirred by it. Everything was going splendidly when suddenly, from a near-by set, the strains of "Collegiate, Collegiate, Yes, We Are Collegiate," struck up, drowning out the more serious music. However, as soon as the musicians on this set realized the havoc they were causing, they stopped playing until the emotional scene had been shot.

D. W. GRIFFITH uses music only at certain times, when the actors are depicting great sorrow, or during jazz scenes.

Rudolph Valentino is greatly stirred by music and cries like a child when something of a moving nature is played. He especially likes the tangos, "Élégie Massenet," or the operas of Puccini, Mascagni and Leoncavallo.

Bebe Daniels and Norma Talmadge both are fond of music, and prefer symphonic or romantic compositions of worth. Betty Bronson hums the tune, "Caprice Viennoise" by Kriesler, and is one of the honest few who admits she doesn't know its name. Mae Murray likes popular ballads or the lighter compositions of Grieg or Arensky. William Farnum likes songs by Beethoven, or from the operas. Gloria Swanson is fond of Russian music. Richard Dix emotes readily to the "Blues." And Adolphe Menjou is always humming a tune, usually from some popular song.

Funny things occur occasionally on the set to relieve the monotony of the day's work. During the making of "The Swan," an exterior barnyard set was ready to be shot, in which a crowing rooster was to be the main attraction. The director tried hard to make the rooster crow, but it wouldn't. Finally he told the best violinist at hand to sit beside the temperamental fowl and play something moving. Which the violinist did.

THE rooster looked at the instrument and player for a few seconds; then blinked his eyes and walked disdainfully off the set. And, once off, no amount of persuasion could induce him to return to the side of the player. Music may have power to soothe—but not to make a stubborn rooster crow.

Sometimes the music is too effective, however. When a prison scene was being shot in which Tommy Meighan, who portrayed a prisoner railroaded up to Sing Sing, was visited by fond relatives and friends, the music was so stirring that not only did the actors cry, but director and spectators as well.

When little Clara Bow rehearses a scene, she is so swayed by the power of music that she weeps profusely long before the actual shooting begins, and has to be admonished by her director to "save the tears."

Even the workers about the studio are not always immune from its spell. One day a new employee was engaged in pounding on a pipe on a near-by set. Unconsciously he kept beating time to the music which was being played for an emotional scene. All acting was suspended while the amused director and actors stopped long enough to listen to the iron-worker beat out the chorus of "Il Trovatore" on the lead pipe.

IF YOU CAN'T BE BEAUTIFUL, BE INTERESTING!

This, in brief, is Adrian's advice to Women. And Adrian is chief costume designer for Cecil B. De Mille and he has made a study of the art of dressing. In the May issue of MOTION PICTURE MAGAZINE, Alice Tildesley has an interview with Adrian, illustrated by his sketches and pictures of the striking costumes he has designed. You'll like the story!

It's a Gamble and a Science

(*Continued from page 65*)

B. De Mille refuses to meet one whom he is considering for a part until he has seen her on the screen.

"The camera gets something from an actor that the eyes do not," he insists, and cites his own experience.

He found Gloria by watching a reel of Sennett comedy. Just for an instant, Gloria leaned against a doorway and looked after her sister with such wistfulness and pathos that De Mille announced "There is the girl!"

When she came to see him, however, instead of the tall, vibrant, impulsive girl he had been expecting, he found her a tiny thing, appearing cold and intensely reserved. The eyes could not perceive her possibilities.

Bebe Daniels, too. . . . The screen gave him something of Bebe that the girl could not if she had gone questing for a chance. He sent for her. When she was announced, he thought at first that there had been a mistake, for Bebe was then an overgrown child, tall and awkward, with too many hands and feet. He had to teach her to stand and walk and wear clothes before he could use her at all. Would he have taken that trouble if her personality had not been caught by the magic transmutation of the camera?

"The Volga Boatman" was cast in a new manner. It is a Russian story. Dan Sayre Crossbeck, artist and war correspondent, who spent years in Russia, was called on by De Mille to make impressionistic sketches of the characters in the tale, give race characteristics and costumes, and from these sketches the selection of players was made.

Theodore Kosloff, assigned the rôle of *Stephan*, copied his sketch exactly, but some of the rest modified theirs, still keeping to the spirit.

"Small parts frequently cause as much trouble to the man who casts as the selection of stars," says De Mille. "I remember that in finding *Dathan* in 'The Ten Commandments,' I tried out dozens of men, some with big names, before I found the actor who could give the menace of the race and who could portray strength as well as weakness.

"There was a small part in 'Triumph,' too, that of a little girl in a factory in love with the manager. It ran about sixty-five feet on the screen, but after testing a number of girls I gave it to Zasu Pitts, paying her high salary for the small part because I felt she could give just the necessary touch. Her performance received more comment than that of any other member of the cast, I believe."

RUPERT JULIAN confesses that the name of a character frequently influences him.

"Suppose his name is Jim. I've known a lot of Jims and I think of the one who night have been Jim in this story, then I try to match him with available players. Some names are more suggestive of characters than others. Only certain people look like Maude to me—or like Keith or Fifi. It's that way when I write. After I have a general idea of a character, I cant go on with my story until he is named, and named properly."

"Box-office value is not overemphasized," says Fred Datig, Lasky casting director, for the sales organization must have a talking point.

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"People who go to pictures look at the

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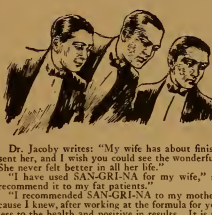

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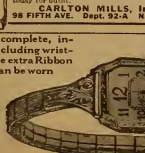

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players' names," says Mr. Datig, "and if they dont know at least one, they go on to the next theater.

"New faces must be constantly added to the stock company and put out with well-known players until they are known, too, for public favor is a fickle thing and when it changes someone must be ready to step forward when the passing favorite steps back.

"There are fashions in favorites. One generation was wild about Francis X. Bushman, but his type wouldn't arouse a ripple of interest today. Valentino was probably the most popular screen idol three years ago, but there's a question about his place now. Perhaps fans are turning to Jack Gilbert and Ronald Colman.

"The most important thing to possess, if you are to get by the casting director for the first time, is an expressive face, one that shows what you would say before you say it. Beauty isn't essential, for a beautiful girl frequently photographs poorly. Personality is always named as a requisite, but it means many things—ability to give out is possibly the vital one.

"Say that I am called on to cast a story. One player has been selected as the lead—he is a new man without box-office value. I must choose another player whose name will bring the money to the ticket window. Noah Beery can do that. He is my heavy. The girl must be chosen with regard to my lead. She must not be too tall nor too dark, her personality must be sympathetic to his. Then we have the lead's rival. It wont do to have him the same type as our lead, for one may be mistaken for the other and the audience confused.

"'Who is that? It's Jerry, isn't it? No, it's that other fella—what's-his-name, Conrad—no— Oh, gee, Sara, I dont know which it was!' You hear that sometimes. It means that the casting director tripped.

"We have a number of young men on the lot who should have big parts—Neil Hamilton, Richard Arlen, Larry Gray, Anthony Jowitt, etc.—but we have to be careful not to cast two in the same picture who may look alike in a long shot.

"Height in relation to the other players must be considered. We had two very tall men in a picture just cast and had to take one out when we saw them together on the screen.

"A change in one player may mean entire recasting. If your box-office name has been withdrawn and the replacing player hasn't one, someone else must be withdrawn for a box-office attraction. Say that Jack Holt is now your lead; that throws out the rival if he is comparatively unknown, for the public would feel that, knowing Jack and Paramount pictures, there was no suspense—Jack would get the girl!

"Two girls in a picture must be opposing types—usually they are blonde and brunette, or very decided contrasts, so that one cant be taken for the other.

In casting Peter B. Kyne's 'Enchanted Hill,' which ran serially in a big magazine, we tried to follow the illustrations and I think we were successful."

Mr. Datig is the celebrated casting director who discovered Betty Bronson. He was so favorably impressed with her at first sight that he broke his iron-clad rule and conducted her personally to the general manager at Universal, then his official home. Betty was not signed, but his

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acumen was proved when she plucked the plum of the year with "Peter Pan."

"Children are becoming more of a problem," he says, "chiefly because their mothers are so eager to get them into films that almost before they can walk they have been taught to be precocious. They are so affected that they cant even cross the room naturally."

More girls get their first chance on the screen because a casting director has seen them walk past his office than ever "sell" themselves across his office desk, says Lou Goodstadt, the man responsible for much of the casting at Metropolitan as well as De Mille Studios.

"THEY are not natural when they are trying to convince me of their ability, and they usually overlook and dont know their best selling point.

"A great deal of casting is pure luck. I remember that when 'Old Wives for New' was being made, a girl in the cast didn't fit, but we couldn't think of another better suited to the part. Wanda Hawley happened to come into my office and the moment I saw her I knew I had the girl. She had played one small part before but was practically unknown. She made a hit.

"We never force an actor to play a part. We let him read the script and perhaps he will say: 'I dont feel that part. I'm not the right man.' We talk it over. Perhaps we can convince him that he is mistaken, perhaps he can convince us that we are, but he doesn't play it unless he can fit himself into its skin.

"In casting Lilyan Tashman for the Russian girl in 'Rocking Moon,' I felt that she was the perfect type of Slav and absolutely ideal. I know she had never played a straight lead in pictures, but I think she has proved that she ought to play them."

They dont shuffle out parts as a careless dealer may toss out cards in a bridge game. The thing, as Fred Datig says, is a science and a gamble.

Gossip of an Old-Timer

(*Continued from page* 105)

Henry King Has Broadened

IN an interview with Henry King, the author of the article intimates that he has broadened in his work the past year. Well, Mr. King has continued to broaden, until today he is recognized as one of the real geniuses of the megaphone. Back in 1915 he was playing every imaginable type of rôle for Lubin and Balboa. Old-timers who visited the New York theaters in those halcyon days around 1910 may remember his appearance in such plays as "The Devil," "The House of a Thousand Candles" and "Graustark."

Their Likes and Dislikes

NORBERT LUSK has an article in this issue entitled *The Preferences and Prejudices of Screen Players*. Thus we discover that Mary Pickford likes whipped cream, that Louise Huff likes strawberries and mushrooms, that Alice Joyce eaters to a vegetable diet. So much for dietetics. Getting down to a character basis, we discover that Rosemary Theby lives up to her favorite precept: "See no evil, hear no evil, speak no evil." When these actresses speak of their manly ideals, it would be hardly fair to quote their opinions.

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Handing 'Em a Big Laugh

(*Continued from page* 51)

Well, I'd been on the road enough to know that in cheap hotels towels are always scarce. They bring you one little rag and hang it on your door-knob in the morning, and if you dont beat the early English sparrow and say 'Come to papa!' to the little rag about six bells, somebody else says it first. So we stole the towels off people's doors in the picture and handed 'em a laugh.

"In 'The Love Hour,' when the script appeared, the only thing in it about Louise Fazenda and me was a line: 'Fazenda and Louis—gags.' We talked the scenes over and decided what we'd do. The leading woman and Louise were to meet a heavy and me at an amusement park—so Louise and I did our stuff on the various devices.

"I remember how gosh-awful it was going on the scenic railway. We were supposed to enjoy it, but we both lost our breath and couldn't get the darn stuff back. Then the guard said that if we'd holler going down the grade instead of trying to grab at our wind, we'd have no trouble. After that we hollered our heads off and couldn't speak when we got off—we did it all day, at that!

"ARTICHOKES are gravy to a comedian. I've used 'em more times than I can remember. In that picture, Louise and I pretended not to know how to eat 'em and got another half-dozen snickers out of them. I had 'em in 'Babbitt'—he picks up one and says: 'Love me, love me not' on it, when he's thinking of the girl. Another time I picked up a big rose and commenced eating it instead of the artichoke.

"The creamed onions gag was a yell—more 'Love Hour.' Remember where I drop the kids' rubber ball into my plate and then pour the onions over it and presently get the ball in my mouth and cant chew it? I just happened to think of that when I saw the funny-looking onions they had that night, so we made retakes of the earlier scenes where Louise planted the ball in my vest pocket.

"There's a lot of gags on things to eat. As I'm always eating in my pictures—and dont entirely refrain outside!—that suits me. Hot cakes are always good for a laugh. Such a lot of things occur to you to do with 'em. We used 'em in 'Hogan's Alley' instead of the Irish stew in the script.

"IN that picture they had the old idea of the pretty girl's dad eating peas with his knife and having 'em roll off. I got a slice of bread, spread it thick with mashed potato and dipped that in the peas and the trick was done. We had asparagus fixed with wire once, so that when I tried to eat it, it went everywhere else but into my mouth, slid past my nose and around my ear and, gee, how they screamed!

"Comedians like the Chaplins and Harold Lloyd have gag men sitting around the set all the time thinking up what to do next, suggesting and revamping ideas.

"Back in cheap repertoire companies we used to have music and dancing first, then a gagged comedy. They'd say: 'You be the father, you be the son, and I'll be the girl. Now, what'll we do?'

"On the legitimate stage, on first nights the actors follow the script exactly. A week or two later they are introducing new lines and trying out laughs that may or may not become part of the show.

"In 'Don Juan,' we open a sequence with a close-up of jewel-laden hands fingering the mail. The laugh comes when

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The moment you put on this wonderful, new, self-massaging belt your waist is instantly reduced from 2 to 6 inches—but, better still, you should actually grow thinner day by day. At the same time all your stomach disorders, constipation, backaches and shortness of breath generally disappear as the sagging internal organs are put back in normal place. You are filled with a wonderful new energy and look and feel 10 to 15 years younger

Like Having a Private Masseur

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The Weil Belt is made of the same kind of scientifically treated rubber that is used by hundreds of professional athletes and jockeys and is highly endorsed by health-ful principles by physicians everywhere. Satisfaction guaranteed or your money instantly refunded without question. The Weil Co., 1104 Hill St., New Haven, Conn.

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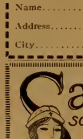

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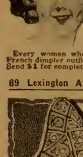

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instead of *Don Juan* owning the hands, they're mine.

"I like a story with dramatic or pathetic scenes that need the high light of comedy. You cant go on laughing endlessly. It's like a scenic railway—you cant be going down all the time—they've got to take you up in order to drop you."

AFTER the release of "Beau Brummel" and the favorable comments of reviewers on the acting of Willard Louis, he was frequently accosted by pessimistic fellow actors.

"*You'll* never play with Barrymore again!" they said, sagely.

"Bet I do!" said Bill. He related the reiterated remark of the great John during the making of the picture: "If you can steal the show, go ahead and steal it, and luck to you!"

"Sure! Sure, he'd *say* that!" returned the wiseacres.

But when the picture was discussed, "the" Barrymore drawled that the only excellent thing about "Beau Brummel" was the performance of Bill Louis, and when he returned to Hollywood he announced at once that he must have Bill as *Padrillo* to his *Don Juan*.

"One of the greatest actors of the screen," he characterizes the plump comedian.

"Barrymore's no hog. He played up to me and I tried to play up to him," explained Bill. "Gee, if you dont, where are you? If one person sets out to spoil the work of another, *nobody's* got anything. It's like a ball team: one fellow cant play the whole game.

"I like playing with him and I think he likes playing with me. I throw him lines when he's on the set—we clown it together sometimes—we build our scenes. This is Barrymore's show. He designed the costumes and the sets and they're darned good. He knows his stuff.

"I think my get-up is great—it's his idea, all but the wig. I looked like an Airedale in the one he designed, so I got this." He indicated the blond wig resting on a frill-rimmed table.

"Next year Warners plan to put Louise Fazenda and me out in domestic comedies. Gee, I like to work with her! We've got some great little old ideas, and if they screen as well as they listen—*Zowie!*"

Queen Marie to Write Film

QUEEN MARIE OF ROUMANIA has turned motion picture author and will write a story expressly for the screen, according to an agreement entered into with Metro-Goldwyn-Mayer.

On behalf of the organization, Louis B. Mayer has also signed a contract by which all Queen Marie's published works are to be available for possible production.

For some years the Queen has been on the verge of making a motion picture connection, either as a star or writer, and at one time Lois Weber, now directing for Universal, was reported in direct negotiation with her.

For years Queen Marie has been famous for her beauty and as a feminist. She is easily one of the most publicized women in the world.

It will be recalled that one of the big exploitation coups of the former Goldwyn Pictures organization was found in the signing of Maurice Maeterlinck to write original stories, and his trip across country to Hollywood in a private car, with stops at all the big cities under the auspices of governors, mayors and civic dignitaries.

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Almost Over Night!

Says this famous beauty

I think Golden Peacock-Bleach Creme is the finest I have ever used. It clears away blemishes and spots quickly and leaves the skin in a white, smooth condition.
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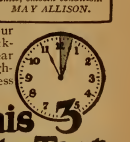

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There is hidden beauty in your skin. Dust, wind, and clogged pores may have injured it. But underneath—just waiting to be brought out—is a clear, vividly beautiful complexion. Make this Three-Minutes-Before-Bedtime Test. Smooth this cool, fragrant creme on your skin. The very next morning look into your mirror. See how the skin has already begun to clear. Notice how quickly muddiness gives way to unblemished, milky whiteness. Blackheads, freckles, pimples and other imperfections have already started to vanish!

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ILLINOIS SCHOOL OF MUSIC OF CHICAGO

608 Hearst Square Chicago

Send NOW for FREE Book

She's Just Mrs. von Stroheim

(*Continued from page 39*)

should I ask him to talk when he has been talking all day? Perhaps I play something—he adores music. He played the violin for eight years, but now that he has no time to practise he turns to the pianola if I am not playing.

"His best ideas have come to him when we were in a café where a good orchestra was playing. Music sets his thoughts free.

"But once he has an idea, he likes to work it out lying down. I say: 'How can you concentrate that way?' but his mind works more swiftly when he is relaxed. When he strikes a snag, he walks up and down. He has almost worn a track thru this room!

"No, his walking doesn't annoy me. I like him to feel unhampered. He is doing something important and I figure that the least I can do is to make things easy for him.

"People have such strange ideas about him. My neighbor said to me the other day: 'Are you happily married?' She looked so pitying that I laughed. 'You dont *look* as tho you were beaten every morning,' she observed. But I think she wondered at me—five years married to von Stroheim and still happy!"

Before she became Mrs. von Stroheim, she was one of a large family, none of whom had ever been connected with things theatrical, so when the young daughter, just graduated from high school, announced that she had decided to try the films, consternation reigned.

"An extra girl!" cried her brother, Louis Germonprez, "you will go the way they all go."

"No."

"Oh, *you* are going to be different!" he scoffed.

But when he saw that he could not move her, he bought her a car. "Now you can drive yourself back and forth from the studios and you will have no excuse for accepting rides," he told her.

The young Miss Germonprez drove back and forth and kept to herself. She became intimate with no one, but occasioned much comment on the sets where her fresh complexion, her untired eyes and unsapped vitality never varied. The other girls frequently looked tired and slumped wearily.

"I did nothing at night but go home and sleep—so how could I help it?" she confessed.

A year and a half later, she was assigned to drive an ambulance in "The Heart of Humanity." She drove it onto the lot.

"Look at that car!" cried a voice, "It's too clean. It's supposed to have been at the front."

A man in German uniform stooped, seized handfuls of oozing mud in his white gloves and threw them at the car. She looked at him. "Who does he think he is, picking up mud in his clean white gloves?" she thought.

"It's Eric von Stroheim!" whispered someone.

"That meant nothing to me—I knew very little, and I had never heard of him," smiled Mrs. von Stroheim, "but I looked at him again. . . . Later, he told me he picked up the mud to make me look at him. I wouldn't notice him and he was determined that I should!"

"Von" was "different." She found him

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PIN a dollar bill, or better, a U. S. money order for one dollar, to this advertisement, with the coupon filled out—and we will send you a handsome set of 24 pictures of Motion Picture Stars (4¾ x 7 inches)—and the next four issues of either *Motion Picture Magazine* or *Motion Picture Classic*. Only a few sets left. Fine for your room or den. Better write now. This offer has been extended to May 1st, 1926.

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Different in reducing action from all other reducers. Slip on when you go to bed and note amazing results next morning. Reduces and shapes ankle and lower calf. Stops ankle sores. No strips of rubber to bind and cause discomfort. Nothing to rub on or massage. Invisible under sheer hosiery. Many users ended ankle sores without detection. Used by prominent actresses. **Send $3.75** and we will send you Lenor Ankle Reducers in plain package subject to your inspection. Gives shape of ankle and widest part of calf.

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fascinating. Other men had asked: "Will you go with me to dinner—supper—luncheon?" and always she had answered: "No." But when he asked, she considered him a moment and said "Yes."

"You cant go with him!" cried her watchful brother, "He is a dreadful man. I have seen him on the screen!" (That brother is now "von's" cherished assistant!)

"Oh well, he may be all right!" soothed their mother.

The girl went. He proved more interesting with each meeting. He had lived a colorful life that had left him rather bitter and disillusioned—romance was inevitable. Besides, there was the war, with its poisonous suspicions.

It was rumored that "von" was a spy. People would not go to his pictures. Because the handsome Miss Germonprez was seen in his company, it was said that she was a French countess engaged in secret service work.

"It made me angry. I let them think so. It made me sorry for him that they were so unjust. My brother was on his side, too, then."

Eric von Stroheim is red-blooded and impulsive. He had not known her long before he urged her to marry him. But she would not.

"I am a Catholic," she said, reasonably, "and I do not believe in divorce. When I marry, it must be forever. I should know you better." For three years from the date of the mud-and-gloves episode, she held him off, and then they were married—for forever.

If they come home early from the studio, "von" must have a game with the three-year-old son before the little chap's bedtime. If they are late, the director goes straight from his car to the boy's crib to look at him in his sleep.

"He is never too busy to look up when the baby comes in, never complains at the noise of choo-choos or ding-dongs—in fact, my mother says he has more patience with the boy than I have!" said Mrs. von Stroheim.

"Why you work so hard all the time?" inquired the boy once.

"Christmas is coming, son, and you'll want a fire-engine and a train, so I must work to get the money to pay for them."

"Oh!" blinked the baby. Yesterday, when his father was laboring over the script of his new picture "The Wedding March," the child came to his knee. "Are you working hard for me now?" he asked.

It has been said that a successful cynic must have a happy home. Otherwise, his immediate woes will prevent his giving anything out. Perhaps this explains the von Strohcims. . . .

He was discouraged during 'The Merry Widow.' He saw something far beyond what he thought he was getting. But I believed in it. I seem to like what the public does.

"He is an artist—a word of praise can send him to Heaven and make him work ten times as well—a word of unkind criticism depresses him. When he has done something fine, he is so happy. The new story for Mr. Lasky is making him happy. It's a married-life story and I like it very much.

"I tell him that I should have half his salary, for I recognize myself in some of his conversation, and I must be good copy!"

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Send the coupon below to me personally for a copy of my book, free of charge, telling you how *you* can solve your own individual beauty problems and become radiantly attractive. You owe it to yourself — to your future to make the most of your appearance. Send the coupon today!

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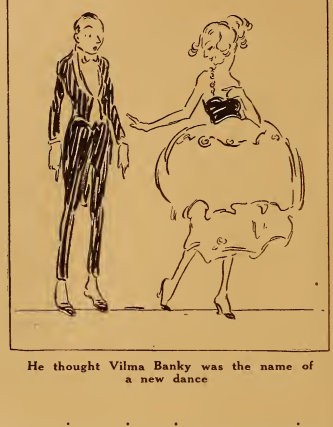

He thought Vilma Banky was the name of a new dance

Once upon a time, certain motion picture magazines published anything. Times have changed, however. But no screen publication has ever approached the fine literary standard of THE MOTION PICTURE CLASSIC. If you have a single doubt, glance over the brilliantly written "Will There Be a Star Strike?" by Agnes Smith in the March issue. Or Sara Redway's chat with Adolphe Menjou, called "Women." Or Don Ryan's scintillating article about Eric von Stroheim. Such writers as Joseph Hergesheimer write for THE MOTION PICTURE CLASSIC.

* * * * * *

A NOTABLE FEATURE IS ANNOUNCED FOR THE APRIL

MOTION PICTURE CLASSIC

The first of a series of interviews, by Henry Albert Phillips, with the great authors of England and the Continent. The first will tell what Sir Anthony Hope, Thomas Burke, Sir Arthur Conan Doyle and others think of the screen!

This is just one of a dozen sensational features!

Growing Up with the Movies

(*Continued from page* 41)

alternated as leading lady between Tom and Bill. One week Bill would be the star in the picture with Tom directing, and the following week Tom was the star with Bill doing the megaphoning. "Bud" got the little end of the bargain, tho, because she was *the* leading lady and was never idle.

And then there was dear old Lester Cuneo . . . poor Lester is gone now. In those days he was the deep-dyed villain with long, sweeping mustaches and a frock coat. Lester was always the Menace. Then we always had to have a Menace. He was either a gambler or a horse-thief. And you could always tell him by his whiskers.

These days the heroes are so doubtful of character that one is never sure until the final clinch who is going to get the heroine. And then you worry about her happiness.

AND sometimes Tom flourished whiskers. He would be a sheriff. I wish I had a picture of him with white-powdered hair and bristling mustaches as the Sheriff of Red Gulch.

Those were trying days for the cameraman. We had a wall-less stage with canvas top, and near by was a grove of cottonwood trees. The downy white fluff from the trees would be sure to float our way when the cameraman was shooting the scene and an interior would often be decorated with airy cottonwood seeds.

The greatest tragedy came, however, when a cottonwood fluff would blow near the lens and completely obliterate the scene! We never knew what scenes had to be taken over until we were advised from the Chicago laboratory, because, having no printing facilities, we sent all of our film East to be developed.

Salaries were low in those days. Extras received three dollars a day and the star of the troupe drew down but fifty dollars a week. And there was no display of temperament. Names meant not a thing, and the actor knew that if he was rebellious the producer could get another actor in his place.

The following summer we invaded the real West with our outfit and established ourselves at Prescott, Arizona, where, after several pictures, "Bud," dad and I deserted the Selig company and went to the Coast. Not to Hollywood, you know, but to Los Angeles. Hollywood was non-existent in those days. Nothing but orange groves with beautiful homes and a small business section.

BUT before I leave Prescott I want to tell you about the time I landed in Tom Mix's arms.

I had a little horse of whom I was very proud. It was a neat little mount and obeyed me beautifully. To be sure, it was a trifle afraid of automobiles, but one cant have all the virtues. One afternoon I decided to ride out to where the company was shooting . . . my little horse and I.

We galloped gaily along and in the distance I saw the troupe. There were two groups of cars parked, one on either side of the road between us and the company. The little horse saw the left-hand group of machines and bolted—into the right-hand bunch of autos. Tom, riding, saw my predicament and came dashing toward me, just in time to catch me as I was hurtled thru the air from the back of my

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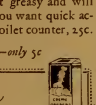

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THE C. S. WELCH CO.
Dept. MD, 1907 Park Ave. New York

little horse, who was making fast tracks up the road.

Tom used to kid me about my riding after that. And the little horse was very much in disgrace.

"Bud's" first picture in Hollywood was "The Valley of the Moon" with Hobart Bosworth. It was made at a little studio —a mere shack—that had no name, as I recall. It was located in the heart of Darkytown and there was a small restaurant across the street where we would eat. A complacent, plump mammy ran it, and the biscuits and pastries she would make! The players were just like one big family and it was for all the world like a family dinner when we would assemble at Mammy's eating-house.

My first part of any importance came when I was fourteen years old. "Bud" was playing in a picture with Vivian Martin and Ralph Graves. It was Ralph's first picture. I had wandered onto the set to lunch with "Bud"—I was attending the Santa Monica Military Academy and was on a vacation—when Howard Estabrook, who was directing, saw me. It seemed they needed a kid my age and so they drafted me into service. "Bud" put the grease-paint on me and I sallied forth.

The next morning "Bud" was called out on an early location and I had to put on my own grease-paint. Instead of patting it on evenly, I rubbed it in as you would furniture polish. Then I applied powder —plentifully. I made two zigzag lines for eyebrows and rouged my lips until it seemed they would burst. I looked like something out of a museum!

Howard Estabrook gave one horrified look and grabbed me. You can write your own continuation of this paragraph.

In those days I had a most gosh-awful crush on a movie star. She was Elsie Janis. I thought she was the most beautiful, divine and talented girl that ever lived. Never will I forget the night "Bud" and I went over to Elsie's house. We arrived there early, just as they were completing a late dinner.

Their guests were Mary Pickford and Owen Moore, who at that time were newlyweds. Dessert was being served and I was in the delight that only a small boy can appreciate when in the presence of his adored. Even if she was eating blueberry pie!

But the crush lasted but a very short time and soon I was heart-free.

In those days Al Levy's café down-town was the movie folks' gathering-place. Any night you would see Ruth Roland, Ford Sterling and Fattie Arbuckle there. There were no Hollywood cafés—such as the Montmartre. There was one meeting-place, tho. That was Lookout Mountain Inn at the summit of Lookout Mountain. On Sundays the film people would meet there for breakfast and then ride in the neighboring foot-hills.

Francis X. Bushman was a regular Sunday morning visitor with his oldest son, Ralph.

Gloria Swanson was at the Triangle Studio, but you never saw the town placarded with "Our Gloria Is Home," as you do in the present mood. Actors were business people, with no pomp and glory attached to the work of acting for the films.

Of course, there was Theda Bara, all shrouded in mystery and driving about in a closed car with the curtains drawn, discreetly. It was rumored, in hushed tones, that she was the seventh daughter of a seventh daughter and was born within the shadow of the Sphinx or a pyramid or some other Egyptian what-not.

And then there was the eternal snap-

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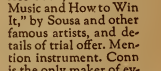

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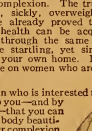
"Shame on women who are always weak and ailing"

—*Annette Kellermann*

WHEN I was a child I was so deformed as to be practically a cripple. I was bow-legged to an extreme degree; I could neither stand nor walk without iron braces. No one ever dreamed that some day I would become famous for the perfect proportions of my figure, the champion woman swimmer of the world, starred in great feature films. Yet that is exactly what has happened. My experience certainly shows that no woman need be discouraged with her figure, her health, or her complexion. The truth is, tens of thousands of tired, sickly, overweight, or underweight women have already proved that a perfect figure and radiant health can be acquired in only 15 minutes a day, through the same methods as I myself used. These startling, yet simple methods can now be used in your own home. Is it any wonder that I say "shame on women who are always weak and ailing"?

I invite any woman who is interested to write to me. I will gladly prove to you—and by only a ten-day trial—that you can learn to acquire the body beautiful; how to make your complexion rosy from the inside instead of from the outside; how to freshen and brighten and clarify a muddy, sallow face; how to stand and walk gracefully; how to add or remove weight at any part of the body: hips, busts, neck, arms, shoulders, chin, limbs, waist, abdomen; how to be full of health, strength and energy so that you can enjoy life to the utmost; how to be free from the many ailments due to physical inefficiency, in short, how to acquire perfect womanhood.



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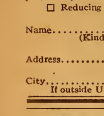

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shot maniac. He haunted our house until he got a picture of "Bud," and he confided to me that he had been trailing Theda for weeks in a vain attempt to get her picture and the previous day he had snapped her as she came out of a side entrance of the studio. And there was triumph in his voice!

Speaking of cars. The Hupmobile was the automobile of the fashion. At the present time Rolls-Royces are the favored conveyances—and imported models, all trimmed in silver gewgaws. A Hupmobile bore the movie actress to toil . . . if she didn't take the street-car . . . and a victoria top kept her from getting her pretty nose freckled. As I recall, Francis X. Bushman's car was a passionate purple, to match the amethyst ring he wore on his finger.

D. W. GRIFFITH was the master mind of Hollywood, and all the young directors patterned themselves after him. Some used to affect his style of clothes and actions. Elmer Clifton, now a noted director, was one of Griffith's most sincere sartorial worshipers. Elmer used to buy collars that were several sizes too large so that he could sink his chin in their depths in the approved Griffith fashion. Soft caps he vowed he also wear, and he would slouch down in his chair and cuddle his chin in his hand. He soon won the nickname of "D. W." from the studio workers.

And Sydney Franklin, who now directs Connie Talmadge, was an assistant director at the time that Clifton was doing extra work.

With my first long trousers came a contract with Universal. Thirty dollars a week in their stock company. I thought I was as rich as Cræsus and immediately purchased a flea-sized tin flivver. It was such a diminutive machine that "Bud" was afraid I would come home on a stretcher some day after Fliv had been run over by an ordinary-sized car. But her apprehensions were unfounded, and Fliv and I soon became popularly identified with speed and class.

As I "grew up with the movies," I outgrew my flivver and my Universal contract, and began to do free-lance work.

Gone are Levy's Café, the Lookout Mountain Inn and many of the other old mile-stones that marked the baby industry's infant days. The happy-go-lucky family atmosphere has given way to cliques and sets, and "temperaments" have made their appearance. It's a changing world . . . but I'm glad that I "grew up with the movies."

The Best Similes of 1925

THE best similes for 1925—the fifth annual crop—have been gathered by Frank J. Wilstach, the author of "A Dictionary of Similes" (Little, Brown & Company). It will be discovered that the new crop is rich in witty and picturesque material. The old-time simile dealt pretty much with the moon, the ocean and the eagle, but this sort of thing has been almost entirely discarded in favor of those dealing with new customs, fashions and inventions:

Fits like a bandage.—*Anon.*
Eyes like flowers of ice.—*Anon.*
Noisy as a scorned sinner.—*Anon.*
Thin as a flapper's eyebrow.—*Anon.*
Punctual as an eclipse.—*Herald Tribune, New York.*
Wet as an Army and Navy game.—*Karl L. Kitchen.*
Native as rye whiskey.—*Christopher Morley.*
Low as a caterpillar's tummy.—*H. C. Witwer.*

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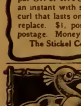

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Gilda Herself Without Frills

(*Continued from page 27*)

Miss Gray claims no credit for herself, she refers you to Mr. Boag. Mr. Boag shifts the glory back to Miss Gray, and so it goes. Mr. Boag's father used to be a professor at Columbia University, and Mr. Boag himself has been alternately a newspaper man and restaurant owner. He is a very clever man. He sees Miss Gray's charm and he intends that she keep it.

I have seen many many actresses in various stages of affectation, but I have met only one who was perfectly natural, and that one is Gilda Gray. She could not be anything else. Eating luncheon with Mr. Boag is as pitiless a proceeding as being shown up by a younger brother. One little word of blah, one faint broad 'a' sandwiched in the conversation, and there is a derisive laugh from Mr. Boag. I think he sees all women mentally with cold cream on their faces and is not deceived by them. Miss Gray will never have a chance to talk about her art with Mr. Boag around, for while he takes her seriously, he doesn't intend that she shall. Not that Gilda Gray is at all prone to talk about herself. For instance, "Tell me about the picture." I said conversationally.

"Oh, I hope it's good," answered Miss Gray, helping herself to a few fried smelts that Mr. Boag had ordered for himself. "Do you like that pale green quilt I bought?"

"Does it match the other green in the room?" Mr. Boag asked anxiously. "Or didn't you take a sample along with you."

"I didn't take a sample but it will match. I carried the shade in my mind."

"Then it wont match," said Mr. Boag resignedly.

Miss Grey took some more smelts from Mr. Boag's plate.

"Gilda's one of these food thieves. Everybody's lunch looks better to her than her own."

"I bought a beautiful garbage pail," continued Miss Gray. "It's not the kind you press with your foot and the lid pops up. It's a great big one that will really hold something. And it's to go outside of the kitchen. I think I'd rather go in Lewis and Congers than any store in New York."

"TELL her about the cat, Gilda," suggested Mr. Boag.

"I dont think I'd better now. We have a new cat because the old one ran away when we tied paper on its tail."

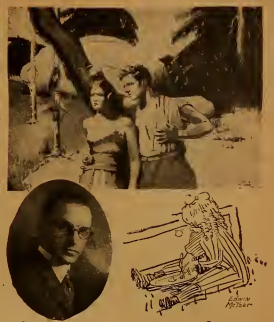
"How about the picture?" I put in mildly.

"Did I show you the lovely bag that Percy Marmont gave me for my birthday? I had a birthday party when we were down in Porto Rico. It is beautiful there. You knew that I was made a real Samoan Princess, didn't you? There were some tribal chiefs in the picture and they gave me these rings and with quite an impressive ceremony, I was made a Princess."

The rings are made of tortoise shell. They look like narrow wedding rings engraved with gold symbols. There are four of them and Miss Gray wears them on her wedding-ring finger. They were the only rings she had on. She wore a string of very beautiful gold beads, Spanish antiques, that Mr. Boag had given her.

"I have terrible taste," admitted Miss Gray. "Left to myself I'd be a walking circus. I like vivid colors and lots of

(*Continued on page 120*)



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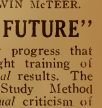

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Brief Reviews of New Films

By HELEN SURSA

Memory Lane

THIS picture is made for that vast majority which likes a sweet story, and as such it is highly successful. The fact that it is rather absurd wont keep you from liking it.

There is more than the story, however, to commend it. There is an interesting cast headed by Eleanor Boardman, Conrad Nagel and William Haines. They are the three young people who go to school together and grow up with both fellows loving the same girl. She marries *Jimmie* (that's Conrad Nagel), but all the time she is cherishing fond memories of *Joie* (and that's William Haines).

Finally, *Joie* comes back from New York looking and talking as if he had come direct from the Bowery. For the first time, *Mary* (for that's the name they call her) finds herself glad that she married *Jimmie* instead of *Joie*. Then there is another little twist that we wont spoil by telling you about. But you will like it.—*First National.*

The Outsider

LOU TELLEGEN plays the title-rôle as *Rogatzy*, the gypsy mystic with hypnotic powers of healing, and he is happily cast in this picturization of a popular stage-play. Jacqueline Logan is the dancer, *Leontine*, whose broken hip he heals when surgeons have failed. And never have we seen Jacqueline so charmingly beautiful.

The story is told with splendid continuity and the scenes in the gypsy camp are particularly picturesque. You might expect to come away with convictions for or against hypnotism, mysticism and faith-healing, but nine chances to one you wont have any violent reactions. You're most likely to enjoy this picture.—*For.*

The First Year

MATT MOORE, as the too serious, too bashful husband, and Kathryn Perry, as his young bride, will amuse you in this story of married life, adapted for the screen by Frances Marion from the successful stage-play. It's a pretty terrible year they live thru, but it ends at last with promise of happy days to follow.

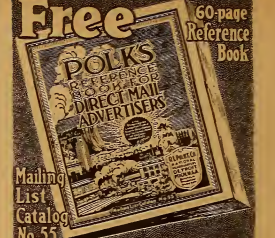
There are a number of very funny incidents which reach a climax at a dinner-party which doesn't progress further than the melon before the guests depart in a rage and the young wife goes home to her mother.

Frank Currier gives an interesting character performance as the kind old uncle who brings the young people together. Carolynne Snowden is excellent as the maid who admits that she serves but "washes best." But Matt Moore is the star of the piece. It's an ideal rôle for him and he makes the most of it. You are sure to be greatly entertained by this human-interest comedy.—*For.*

The Palace of Pleasure

THERE is this much to say in favor of this production: it is good, frank melodrama without pretentions at anything more. The love-story built around Lola Montez, a celebrated European dancer of the nineteenth century. Betty Compson, however, brings the lady down to date in a modern story laid in Portugal.

Edmund Lowe is the fearless leader of the Royalist party, who risked his life for a smile from the woman he loved. He



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34x4½	6.50	3.25
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33x5	8.75	4.25

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plays the dashing young hero as if he were having the time of his life. Miss Compson has laid aside her demure ways along with her blonde hair and we see her as a siren of ingenious resourcefulness. Francis McDonald gives a splendid performance as the captain who is plotting the capture of the Royalist leader.—*Fox.*

The Fighting Edge

From the number of cars used and the speed with which they are driven and the miraculous stunts they perform, you may come away from this picture with all the thrills of an automobile race, but we doubt it. You will probably be just a little dazed and more than a little bored by it all.

This melodrama is based on the novel by William McLeod Raine. It's about a band of smugglers operating along the Mexican border. Kenneth Harlan takes the part of the young Irish-Spanish officer whom the government employs to spy on the smugglers. In the midst of great danger, he meets *Phœbe Joyce*, played by Patsy Ruth Miller, whose father is held prisoner by the smuggling gang. They work together and rescue him.—*Warner Brothers.*

Flaming Waters

California gold fields give place to California oil fields as the setting for this story of a mother and her devoted son. Mary Carr is the mother and Malcolm McGregor is the son.

In the beginning the son answers the call of the sea, but returns to find his mother has been swindled out of her money by an oil promoter. Then the two of them set out to thrash the swindler. There are a series of adventures and a great fire before they succeed.—*F. B. O.*

The Gilded Butterfly

If you like a sermon along with your movie, then you may find an excuse for this picture's being. It is designed to teach the folly of following the crowd in the game of life; but it is doubtful whether it succeeds, as it is handicapped by an unconvincing and inconsistent story.

Alma Rubens is the "gilded butterfly" daughter who has been brought up in luxury by her father, a social parasite. When he dies, she tries to keep her place in the parade and she manages to succeed by means of money advanced to her on some worthless notes by *John Converse*. He is a friend of her father's and thinks he will win her love by keeping her in debt to him. Of course, he doesn't; she gives that to a young American officer, played by Bert Lytell.

Frank Keenan, as the father, is the most interesting member of the cast, which includes also Huntly Gordon and Herbert Rawlinson.—*Fox.*

Stop, Look and Listen

With such a title and such pleasant recollections of the Harry B. Smith musical comedy from which it was adapted, this Larry Semon comedy ought to have no difficulty in attracting a crowd. There is little about it, however, to remind one of the musical show, and there is still less of whatever we have come to expect from Larry Semon.

He is cast as *Luther Mccks*, the model young man of the town, in love with a girl who is a stage-struck. He finances a musical-comedy show in order to give her an opportunity to appear as the star, and while the performance is on, the manager robs the bank in which *Luther* works.

There is the usual pursuit after the thief; but it is not thrilling and it is not funny enough to keep us from calling it dull.—*Pathé.*

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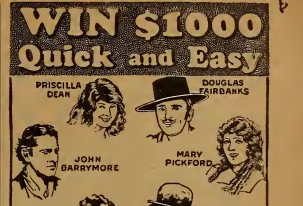

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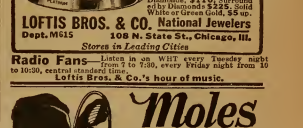

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Gilda Herself Without Frills

(*Continued from page 117*)

them. My idea of Heaven, is to have red, purple, green and yellow all on at once, but Gil keeps me from it. Today, for instance, I might have worn purple shoes, but I didn't. Now I dont like the dress I have on, but Gil says it's just what I should wear and so I do."

THE maligned dress was grey and pale green with tiny bands on the cuffs of small crystal beads etched in thin gold thread. It was a beautiful dress and it matched Miss Gray.

"I am anxious about the picture," continued Miss Gray. "You see I have never acted before and I have never been in pictures before, and the combination kept me busy. I didn't know when I was facing the camera and when I wasn't, and they didn't tell me what to do. They said just to go ahead and do it the way I wanted to. I loved it, and what I have seen of it seems good to me, but you never can be sure until an audience sees it."

Miss Gray would like to do a Polish immigrant story next, if she can escape from the South Seas. She is a sensible, cool young woman with an exceedingly good appetite. She ate all her own lunch, most of Mr. Boag's, and topped it off with a cake filled with whipped cream over which she poured more cream, and she weighs exactly one hundred and eighteen pounds. She is an excellent cook, and that is not merely pretty domestic rumor. She lives on Long Island in a house that is Colonial on the outside, and a genuinely old and lovely place it is, and Viennese on the inside, the Early American atmosphere not suiting Miss Gray for day-in-and-day-out living. And the house is a little like Miss Gray, who has an inside and out as well—modern South Sea for the public, and, for everyday use, late President Coolidge.

The Answer Man

(*Continued from page 78*)

Gray in "Stagestruck." You say my picture at the top is "Sure the Berries." Let's hope they are not canned berries.

ECU.—Well, here is your Answer instead of a card. Norma Shearer is five feet three, weighs 109. Laura LaPlante is five feet two and weighs 112, while Mary Astor is five feet five and weighs 120. Cherio!

ANNA BELL.—You say you think I might be a cross old maid. Zip, Zooks and Zowie! Away with thee. Cullen Landis did not play in "The Making of O'Malley."

The Box-Office Speaks

(*Continued from page 80*)

Norma Shearer seems to be developing at the box-office. She did so well at the Capitol in New York in "His Secretary" that the picture was held over for a second week. On the two weeks Miss Shearer attracted $125,000 to the Capitol box-office.

Gloria Swanson's last picture, "Stagestruck," seems to be dropping below the Swanson level at the box-office. Cecil De Mille's "The Road to Yesterday" is doing but fairly.

Society as the Movies Present It

(*Continued from page* 21)

the size of those constantly revealed in screen presentations. Not in Mrs. Cornelius Vanderbilt's estate, "The Breakers"; or in Vincent Astor's estate, "Beechwood"; or in Mrs. Ogden Goelet's estate, "Ochre Court," nor in Professor Alexander Hamilton Rice's estate, "Miramar," to mention but four out of forty that might be referred to, are there any counterparts of the "sets" constantly utilized by the men who directed "society" scenes.

INDEED, to trace the origin of studio backgrounds for "fashionable" events, one must concoct a combination of the Vatican in Rome, Buckingham Palace in London and the Taj Mahal in India, with incidental features from the Alhambra in Spain and the Palace of Versailles, near Paris.

Of course, in society there are wheels within wheels, sets within sets. But at exclusive Newport there is "the most exclusive" circle, of which the mistresses of the above-mentioned establishments are prominent members. Mrs. Vanderbilt, Mrs. Astor, Mrs. Goelet and Mrs. Rice, and their many family connections and intimate friends, form a highly respectable and highly respected coterie. These ladies do not bedeck themselves in any such ludicrous finery as is indulged in by "society" women in the movies, and they do not receive guests so arrayed at their luncheons, dinners or dances.

Gloria Swanson, Nita Naldi and Mae Murray have probably earned their popularity, and such popularity is not to be denied. For my part, I have frequently enjoyed the performances of these estimable ladies, as well as the performances of various other film favorites who have gained fame and fortune through their silks and satins as much as for their smiles and tears. But when these stars have permitted themselves to be fantastically attired and grotesquely directed, I have genuinely grieved. For they have been put at a grave disadvantage by directors and producers. Labeled "*Fifth Avenue*," they have been but "*Broadway*."

Among the best-dressed women of the Newport contingent are Mrs. Vincent Astor, slender and blonde; Mrs. Cornelius H. Tangeman, dark and stately; Mrs. Williams Burden, also dark and also stately, and Mrs. Sylvanus Stokes, Jr., of Washington, who has big blue eyes and dark bobbed hair, and who would screen excellently. But, being possessed of millions of dollars in her own right, as Margaret Fahnestock, there is small likelihood of her ever leaving society for the studios.

MRS. ASTOR never wears any jewels during the daytime, and at night only wears one strand of superb pearls. I have often observed the extreme simplicity of her gowns, when she has been playing tennis at the Casino or observing the bathers at Bailey's Beach. Mrs. Burden, formerly Mrs. J. Gordon Douglas, possesses a splendid collection of sapphires. Her frocks are always in excellent taste.

Mrs. Rice was formerly Mrs. George Widener, of Philadelphia, and is heiress to colossal wealth. But she follows suit, and makes no undue display. Mrs. Ogden Goelet, mother of the Duchess of Roxburghe, is conservatism personified. Her daughter-in-law, Mrs. Robert Goelet, third wife of the son and heir, has millions at her command, but is charmingly unostentatious.

(*Continued on page* 122)

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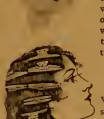

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Name.....

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City..... State.....

Yes and No

(*Continued from page* 87)

Such stars as Gloria Swanson, Mae Murray, Rudolph Valentino and others receive much praise, but they can be beat by far by many of the lesser stars.

After a few knocks comes a little praise. Hooray for Clara Bow; she is fast coming to the top. Madge Bellamy is my idea of a real honest-to-goodness star. George Hackathorne another real star who knows his stuff.

Glad to see that after an absence from the screen, our favorite serial star returns, Ruth Roland, in some five-reel Western comedy dramas. I know they will be good.

CHARLES JOHNSTON,
3032 Jennings Avenue,
Fort Worth, Texas.

Ask Us! We Dont Know!

WHY cant the producers make a Northwest picture without a dog sled, blizzard or mounted policeman?

A sea picture without a mutiny or shipwreck?

A Western without a gun duel, sheriff's posse or perpetual fist fight?

A society picture without gambling, dissipated scenes, night life or fluffy crooks?

A melodrama without a tornado, airplanes, forest fires, prize-fights and various other popinjay stunts?

An Indian picture without a ring-around-the-posy stunt, attacked pioneers, rescuing soldiers, or Custer's last stand?

A circus picture without escaping animals or cruel trainers?

A South Sea Island picture without burly villains, enticing maidens or sharks?

A genuine P-i-c-t-u-r-e without the villain acting so mean as to look ridiculous, the hero so brave as to make us laugh sarcastically and think what he would do in a real (not reel) scene under like circumstances, and the heroine so dumb as to be almost married off to the villain?

An all-star cast picture without a star?

JOHN PODA,
285 South Broadway,
Akron, Ohio.

Society as the Movies Present It

(*Continued from page* 121)

And so it goes, all along the line! Well-bred men and women occupy handsome homes, and maintain a dignified mode of life. But at Newport there are no such orgies as are repeatedly depicted in the movies, no huge banquets ending in swimming-pools.

For the sake of "copy" I have participated in various picture productions, and have suped as an "extra" and enacted minor rôles. The experience was amusing and edifying, but never so much so as when I have been assigned some "bit" in a "society" scene, and have marveled at the types selected by the casting director and at the deportment demanded by the directing genius, the ladies and gentlemen and their general behavior being rather suggestive of some "Timothy Kerrigan Outing Association" picnic or some "Michael Finnerty Athletic Club" clambake. Which observation casts no aspersions on Timothy Kerrigan or Michael Finnerty. The aspersions being reserved exclusively for the self-appointed authorities on "who's who and what's what" in the world of fashion.

The APRIL MOVIE MONTHLY

The Magazine With the Punch!

MOVIE MONTHLY continues to set the most rapid pace among screen publications. It glorifies youth—it is chock-full of spirited adventure. The open spaces are brought home to you in terms of vivid appeal. It is alive—it is smart—it is topical—it is breezy. Its contributors write with authority and sparkle—bringing to its pages ideas which are vital and to the point. The April issue will feature a zippy line of pictures, plenty of virile stories—and a complete assortment of personality ideas about the younger stars of the silversheet who are forging ahead by leaps and bounds. MOVIE MONTHLY is the first film magazine to glorify the old West. It is the first film magazine to exploit the cowboys and younger element among the stars.

Sweet Girl Graduates of Western Pictures!

ONE of the interesting features of the April issue will be a highly readable article about the young actresses who have graduated from Westerns—and who are accomplishing big things in screen dramas.

Horse Heroes of the Screen

EVERY star of the Westerns has a horse and he treasures him as his most priceless possession. The April issue will feature these equine stars—that have contributed so much toward the popularity of their masters.

Special Hoot Gibson Section

THE previous Mix, Jones, Carey, Canutt sections have interested you. And now comes Hoot Gibson in the April issue.

Personality Stories

THE April issue will also feature several human interest stories of Bobby Vernon, Elinor Fair, Louise Fazenda—and a host of others.

Also—

THE Heroes of the Border series continues. The big serial, "The Star That Came to Earth," reaches a climax of absorbing interest. The fictionized photoplays will win your attention. And there will be striking pictures of bathing and athletic girls galore.

You Can't Do Without

MOVIE MONTHLY

Order Your April Issue Now!

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

60 Days Ago They Called Me "BALDY"

Now my friends are amazed. They all ask me how I was able to grow new hair in such a short time.

BOB MILLER and I had both been getting bald for years. We stuck together a lot—maybe it was for mutual protection. I guess between the two of us we tried every hair restorer known to man—salves, crude oil, mange cures, singeing, massaging. And as for ordinary hair tonic, we poured gallons of the stuff on our heads. But we might just as well have used brass polish.

Then one day Bob left town—a business trip. Weeks passed. I began to wonder if I'd ever see him again.

One afternoon at the office I heard a familiar voice—"Hello, Baldy," it said. I whirled in my chair and glanced up much annoyed. There stood Bob, grinning at me.

"For Pete's sake!" I exclaimed, springing up. "Where have you been keeping yourself?"

We shook hands. "Take off your hat," I suggested sarcastically. "Let me gaze on that 'luxuriant hair' of yours. I haven't seen it for weeks."

"Luxuriant hair is right," he retorted. "I've got the finest growth of hair you ever saw!"

It was my turn to grin, but I didn't—I laughed out loud! "Know any more jokes?" I said.

Bob did not reply. Instead he stepped back, swept off his hat and made a theatrical bow. I could scarcely believe my eyes. The top of his head, once almost as free from hair as the palm of your hand, was covered with a brand new growth of hair—real, honest to goodness hair! I was speechless.

A New Way To Grow Hair

"I've got something that's worth a million dollars to you!" Bob shouted, banging his fist on my desk. "It's wonderful—marvelous—miraculous! I never saw anything like it in my life!"

That night I went to Bob's house. The demonstration he gave me reminded me of the time I was initiated into our lodge. He sat me in a chair and placed a strange apparatus on my head and turned on the electricity. The treatment lasted 15 minutes, during which time Bob talked to me.

I never saw a man more enthusiastic in my life.

"Don't forget," he concluded, "this proves what I say." And he ran his fingers through his new growth of hair with a triumphant flourish.

At the end of the treatment, I rubbed the top of my head. "Well, Bob," I chuckled, "I don't feel any new hair."

"Of course you don't," Bob came back. "But just you wait a while."

On the way home I read a booklet which Bob had given me. It described a new method of growing hair—a method discovered by Alois Merke, founder of the Merke Institute, Fifth Avenue, New York. It was the only treatment I had ever heard of that got right down to the *roots* of the hair and awakened them to new activity. I must confess I never before read such an interesting, helpful, honest book.

Then I recalled what Bob had said—how enthusiastic he had been. Bob was proof. I decided to send for the treatment immediately.

I Get the Surprise of My Life

Every night I spent 15 minutes taking the treatment. The first two or three days nothing happened. But I could feel my scalp beginning to tingle with new life—new vigor. Then one day when I looked in the mirror I got the thrill of a lifetime. All over my head a fine, downy fuzz was beginning to appear

I continued the treatments and every day this young hair kept getting stronger and thicker. At the end of a month you could hardly see a bald spot on my head. And after 60 days my worries about baldness were ended. I had gained an entirely new growth of healthy hair.

Here's the Secret

According to Alois Merke, in most cases of loss of hair the roots are not dead, but merely *dormant*—temporarily asleep. Now to make a sickly tree grow you would not think of rubbing "growing fluids" on the leaves.

Yet that is just what thousands are doing when they douse their heads with ordinary tonics, salves, etc. To make a tree grow you must nourish the *roots*. And it's exactly the same with the hair.

This new treatment, which Merke perfected after 17 years' experience in treating baldness, is the first and only practical method of getting right down to the hair roots and nourishing them.

At the Merke Institute many have paid as high as $500 for the results secured thru personal treatments. Yet now these very same results may be secured in any home in which there is electricity—*at a cost of only a few cents a day.*

Merke very frankly admits that his treatment will not grow hair in every case. There are some cases of loss of hair that nothing in the world can help. But so many have regained hair this new way, that he absolutely guarantees it to produce an entirely new hair growth in 30 days or the trial is free. In other words, no matter how thin your hair may be, he invites you to try the treatment 30 days at his risk, and if it fails to grow hair then he's the loser—not you. And you are the sole judge of whether his method works or not.

Coupon Brings You Full Details

This story is typical of the results that great numbers of people are securing with the Merke Treatment.

"The New Way to Make Hair Grow," which explains the Merke Treatment in detail, is the title of the vitally interesting 34-page book, which will be sent you entirely free if you simply mail the coupon below.

This little book tells all about the amazing new treatment, shows what it has already done for countless others, and in addition contains much valuable information on the care of the hair and scalp. Remember, this book is yours free—to keep. And if you decide to take the treatment, you can do so without risking a penny. So mail the coupon now and get the surprise of your life! Address Allied Merke Institute, Inc., Dept. 564, 512 Fifth Avenue, New York City.

Allied Merke Institute, Inc.
Dept. 564, 512 Fifth Avenue, New York City

Please send me, without cost or obligation in a plain wrapper, a copy of your book, "The New Way to Make Hair Grow."

Name .....
(State whether Mr., Mrs. or Miss)

Address .....

City ..... State .....

"Let Us Taste Life While We May"

"Doushka," he whispered, "Life is so short. Let us taste it while we may!" And the princely stranger, who had suddenly appeared out of the soft shadow of the warm, sensuous Egyptian night, bent and kissed her lips.

She struggled against the intoxicating emotion—tried vainly to resist—to push him away—but he again gathered her into his arms and most tenderly kissed her.

All power of movement seemed to desert her. She only knew that she was wildly happy, that this was heaven, and she wished it would never end.

* * * *

Thus Elinor Glyn sets the stage and plants the situation very early in her startling novel "His Hour"—one of the 10 thrillingly dramatic stories that you may now secure at an unheard-of low price.

10 Great $2.00 Novels by ELINOR GLYN NOW YOURS—All For Only $2.98 IF YOU ACT NOW

Think of it. Ten $2.00 novels—actually sold heretofore at $20.00—all for only $2.98. This is the most amazing book bargain ever offered—a bargain that has absolutely astounded the publishing world.

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Elinor Glyn's Masterpiece

But that is not all. Included in the 10 volumes is Elinor Glyn's latest sensational success—"This Passion Called Love"—a powerful treatise on this burning subject that everyone wants to read. The regular bookstore price of this great work alone is $2.00 a copy.

Send No Money

Simply mail the coupon and the books will be shipped to you at once. When they arrive pay the postman only $2.98 (plus a few pennies postage). If you are not delighted with your purchase, simply return the books within five days, and your $2.98 will be promptly refunded. So don't put it off—but fill in and mail the coupon—*Now. The Authors' Press, Dept. 811, Auburn, New York.*

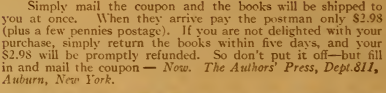
10 VOLUMES Here They Are

The Price of Things
Guinevere's Lover
The Man and The Moment
His Hour
Love Itself
The Reason Why
Red Hair
The Point of View
The Seventh Commandment And Elinor Glyn's Latest Book
This Passion Called Love

How Can We Do It?

How can we give you $20.00 worth of reading—10 fascinating volumes—for the absurdly low price is only $2.98 for all? This wonderful offer is made possible only by paying Elinor Glyn a few pennies royalty—by economically printing an enormous quantity of the books at one time and by selling in great quantities at small profit.

These 10 Volumes are not tiny paper booklets with soft covers—they are handsomely bound in genuine Royal Blue



The Author's Press, Dept. 811
Auburn, New York.

Please send me the set of Elinor Glyn's famous books in 10 volumes. On arrival I will pay the postman only $2.98, plus a few cents postage, with the understanding that I may return the books within 5 days if not satisfied, and you will refund my money.

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EDWARD LANGER PRINTING CO., INC. JAMAICA, NEW YORK CITY.

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How it is done in the Movies

At the Universities

Among nearly 3,000 girls at the Universities of Chicago, Michigan and Wisconsin, Woodbury's is from three to five times as popular as any other soap.

FRATERNITY DANCES—AND THE THRILL OF POPULARITY, OF SUCCESS . . .

of Michigan · Wisconsin · Chicago alone—nearly 2,000 GIRLS *use this soap for their skin . . .*

THOUSANDS OF GIRLS—girls dark and fair, long-haired and bobbed, graceful and *gauche*—shy girls, audacious girls, dreamy girls, provocative girls—in endless and fascinating variety they pour through our great mid-Western universities.

They are at an age when life seems a wonderful adventure—and success, admiration, the approval of others more desirable than it ever will seem again.

Latin verbs, yes; but what girl of twenty does not at heart believe supremely in the importance of a lovely, fresh, rose-leaf complexion?

Nearly 2,000 Woodbury users among the girl students of three great universities we canvassed! Woodbury's three times as popular as any other soap among the girls replying to us from the universities of Chicago and Michigan! Five times as popular at the University of Wisconsin!

Here are some of the hundreds of comments they volunteered:

"WHENEVER *I 'religiously' use Woodbury's soap, with hot and cold water, I never fail to hear, in less than a month's time, such comments as 'What have you done to your face? It is so smooth and lovely.'*"

"WE HAD BEEN *in India for 5 years and on coming to Chicago I found the hard water and cold climate very hard on my skin. I think I tried every known American brand of soap, endeavoring to find one that would cleanse and yet not irritate. Woodbury's does just that. I think it perfect.*"

"AFTER USING *Woodbury's my skin has such a fresh, clean feeling. As long as I keep using this soap I have no trouble with blemishes—my complexion continues to be clear and fine.*"

"BEFORE USING *Woodbury's my face was covered with blemishes and my skin was very oily. I find these being removed by the use of Woodbury's. My skin is becoming soft and smooth by the daily use of it.*"

A skin specialist worked out the formula by which Woodbury's is made. This formula demands greater refinement in the manufacturing process than is commercially possible with ordinary toilet soap. In merely handling a cake of Woodbury's one notices this extreme fineness.

Around each cake of Woodbury's Facial Soap is wrapped a booklet containing special cleansing treatments for overcoming common skin defects, such as blackheads, blemishes, etc. The same qualities that give Woodbury's its beneficial effect in overcoming these common skin troubles, make it ideal for regular use. A 25c cake lasts a month or six weeks.

Within a week or ten days after beginning to use Woodbury's you will see an improvement in your complexion. Get your Woodbury's today and begin tonight the treatment your skin needs!

Now! *the New large-size Trial Set!*

THE ANDREW JERGENS CO.,
1304 Spring Grove Ave., Cincinnati, Ohio

For the enclosed 10c please send me the new large-size trial cake of Woodbury's Facial Soap, the Cold Cream, Facial Cream and Powder, and the booklet "A Skin You Love to Touch."

If you live in Canada, address The Andrew Jergens Co., Limited, 1304 Sherbrooke St., Perth, Ont. English Agents, Quelch & Gambles, Ltd., Blackfriars Road, London, S. E. 1.

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MOTION PICTURE

MAY - 25 CTS

A BREWSTER MAGAZINE

THE STAR WHO LOST A MILLION DOLLARS

PERFECTLY NATURAL

The instant Pum-Kin Rouge touches the skin it changes from its original pumpkin color to a perfect blush.

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One shade for all complexions

75¢
with mirror and puff

Pum-Kin Rouge

Pum-Kin Double Compact
$1.50

Pum-Kin Lipstick
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The Owl Drug Co
A National Institution Operating Stores in 24 Cities

Georgia Ingram, danseuse "Oh! Oh! Nurse" (Photo by Bloom, Chicago)

LEARN CLASSIC DANCING AT HOME UNDER MARINOFF

Photo by Bloom, Chicago

Harriet Hoctor, danseuse, "Topsy and Eva"

TO girls in the big cities who cannot give the time or the money for costly studio lessons—to girls who live where authoritative dancing instruction is not available—to mothers ambitious to give their children the grace and strength and social advantages of classic dancing—the Sergei Marinoff Home Study method has proved to be a godsend.

Ten thousand pupils from New York to California are now realizing their fondest dreams. They are building graceful, supple, healthy bodies as they learn *correct* dancing technique, with the Toe Dances, Character Dances,

Send This Coupon

Aesthetic and Interpretive Dances which are all included in this delightful course. The nominal tuition—so moderate that anyone can easily afford it—is paid a little each month.

This is a wonderful opportunity for you—for every girl who longs to master the fascinating and popular art of the dance. Whether you wish to dance for the charm, the health and grace that dancing gives—as a social accomplishment—or for a fascinating and profitable stage career—you can make your dreams come true by writing to Sergei Marinoff today. The coupon below will bring you full details without cost or obligation.

Catherine Crandall, dancer Three Hundred Club, N. Y. (Photo by Hutchinson, Chicago)

Drawing by C. Moran from Photograph by Pondelicek, Chicago

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Please send me full information about your home study course in Classic Dancing and your free studio equipment offer. I understand that this information is absolutely **Free.**

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doesn't suit the World Today

Paramount provides more and better entertainment for the people of today than any human beings ever saw before.

Let your own theatre show you Paramount Pictures and keep your dates with the good time houses.

"BEHIND THE FRONT"

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MARY BRIAN

WALLACE BEERY • RAYMOND HATTON

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Here is the comic side of Army life in wartime picturized in a way that is making all America hold its sides.

Somehow these two scapegrace doughboys win the audiences more than regular heroes, and the way they make love and war is the last word in irresponsible sincerity.

Produced by
FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres., New York City

When you know what Paramount has You seek what Paramount shows

Anyone who enjoys great motion pictures and checks up where they come from, keeps a sharp eye on Paramount's production program.

Seeing great entertainment is merely a question of knowing what is being released and "when will it reach my theatre?" Here are six current Paramount Pictures you will enjoy to the last fade-out:

Harold Lloyd in
"For Heaven's Sake"
Directed by Sam Taylor

Here is the prize surprise package of the season, laughter, laughter all the way! Go to the theatre as gloomy as a mummy and stay that way if you can! This star's pictures are produced by the Harold Lloyd Corporation and released by Paramount.

"The Grand Duchess and the Waiter"
A Malcolm St. Clair Production

with Adolphe Menjou and Florence Vidor. From the play by Alfred Savoir. An aristocratic love-comedy set in the midst of the brilliant carnival of Paris night life. Here's a trip to Paris that gives you more of the gay city than many a traveller gets.

Zane Grey's
"The Vanishing American"

with RICHARD DIX, Lois Wilson, Noah Beery and Malcolm McGregor. Directed by George B. Seitz. Zane Grey's epic of the Indian ranks with The Covered Wagon in fateful power and excitement. Don't miss the mighty duel of Copperskin and White Man!

"The Song and Dance Man"
A Herbert Brenon Production

with Tom Moore, Bessie Love and Harrison Ford. From George M. Cohan's famous comedy success. Real romance lives and throbs within the make-believe of stage life, human beings loving and fighting and hoping behind the grease-paint.

"DANCING MOTHERS"

A Herbert Brenon Production. Starring Conway Tearle, Alice Joyce and Clara Bow. This is the Paramount picturization of the famous stage play by Edgar Selwyn and Edmund Goulding which set all New York talking about the neglected wife who dances her way to freedom and love. Mere material prosperity divorced from happy, human comradeship will never chain any real woman, and "Dancing Mothers" shows you why in a show worthy of Paramount's greatest traditions.

The Trade Mark of Romance — Paramount Pictures

Paramount Pictures

"If it's a Paramount Picture it's the best show in town!"

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Motion Picture Magazine

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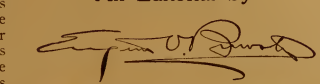
Vol. XXXI MAY, 1926 Number 4

Agnes Smith, *Editor*
Frederick James Smith, *Managing Editor*
Alice Tildesley, *Western Editorial Representative*
Colin J. Cruickshank, *Art Director*

What's Wrong With the Movies?

An Editorial by



Editor-in-Chief of the Brewster Publications

EVERY year or two some magazine or producer asks this question in big type and offers a pot of gold for the best answers. There are lots of things the matter with the Movies, always have been; always will be; but despite it all they have gone on improving until now they are an established and permanent institution for all the world and for all time. Still an infant, the infant improves each year, and while its growth is slow, it keeps on growing. The spoken drama has been growing for twenty centuries, the movies were only born about a quarter of a century ago! And what is the stage today? Where is its Shakespeare? Who is its Booth, its Irving, its Bernhardt? Has it a single name that is known beyond theatrical circles? Whereas, the movies have hundreds of names that are household words the world over. Can you name a single great stage-play of the past year? Yet you can name a dozen great pictures. And the motion picture is just out of its swaddling-clothes!

HERE are a few things that I think are wrong with the movies:

1. They have no alliance with the literary world; too few master minds with a picture sense: hence, poverty of new ideas and fresh stories.

2. Final cutting and editing system woefully weak, Too many bad pictures are prematurely released which might have been perfected had they been finally edited by a competent jury of disinterested critics.

3. The star system has been overdone. Poor pictures are exploited on the strength of names of alleged stars who are not deserving the name of stars.

4. Inefficient business methods in the studios, which creates not only poor pictures but tremendous waste. Result: the players and the directors get more than their share of the profits, thus frightening away capital and weakening the industry.

5. Unfair competition and cut-throat methods among producers. A total absence of the spirit of co-operation and of brotherhood in a common cause. Short-sighted selfishness.

6. The ownership of many theaters by producers, thus stifling competition. Result: a lower grade of pictures.

7. Lack of proper organization among producers, which permits the whole industry to suffer for the misdeeds or misjudgment of one or more.

8. Immorality, both on the screen and behind it. Failure to realize the far-reaching harm to the industry that comes of laxness of discipline in the studios, of suggestive titles of pictures and in pictures, and the tendency to overestimate the box-office value of indecent and unclean stories and titles.

9. Overvaluation of stage-plays and novels. Just because one or two persons thought a story good enough to play on Broadway or to appear in book form does not make it good picture material or worth $50,000. Result: enormous waste, inadequate stories, bad pictures.

10. Want of concerted effort to add about ten million to the present fifteen million picture patrons. The only question the producer now asks is, "Will this picture sell —will it draw?" instead of "How can our industry be made to appeal to those who never attend pictures?"

11. Too much prolog and vaudeville in picture theaters. Artistic presentation is one thing, but a program of one-half extraneous vaudeville acts and one-half pictures is another. Vaudeville and pictures should be divorced.

(*Continued on page* 121)

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y. Hollywood Office: 6064 Selma Avenue. Telephone, Gladstone 3564.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

Eugene V. Brewster, *President and Editor-in-Chief;* Duncan A. Dobie, Jr., *Vice-President and Business Manager;* E. M. Heinemann, *Secretary;* L. G. Conlon, *Treasurer.* Also publishers of MOTION PICTURE CLASSIC and MOVIE MONTHLY.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

First copyrighted and published February 21, 1911. Copyrighted, 1926, in United States and Great Britain by Brewster Publications, Inc.

Motion Picture Magazine

MAY, 1926

Cover—A study of Bebe Daniels painted by Marland Stone from a portrait by Edward Thayer Monroe

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METROPOLITAN PICTURES

Presented by John C. Flinn

NOBODY deserves popularity better than Priscilla Dean, whose pictures are the delight of more than a million devoted fans. Her sparkle and gay charm, her daring escapades, her altogether bewitching way of slipping in and out of danger, have endeared her to audiences everywhere.

And now this fascinating star is making for you three wonderful pictures—crowded with fresh comedy, breezy situations and hair-raising thrills. Watch for them!

Another Priscilla Dean feature coming is

"Forbidden Waters"

By
Percy Heath

Another Priscilla Dean feature coming is

"The Dice Woman"

By
Percy Heath

"THE DANGER GIRL"

with JOHN BOWERS

adapted by Finis Fox from "The Bride" by George Middleton and Stuart Olivier

Directed by EDWARD DILLON

Here is a spectacular drama worthy of the extraordinary talents of Priscilla Dean. A daring jewelry robbery leads to a desperate situation in which suspicion falls on everyone. Rapid-fire action, quick laughs and tender romance follow one another as Miss Dean winds in and out the tangled thread of the story and proves herself more captivating than ever.

A delightful film which nobody can afford to miss!

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PRODUCERS DISTRIBUTING CORPORATION

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The Bulletin Board

Last Minute News About the Players, Pictures, and Studios

CONSTANCE TALMADGE slipped something over on everybody when she was married quietly to Captain Alastair Mackintosh at the home of Jean St. Cyr at Mateo, California. For Constance has been reported engaged many times, but Captain Mackintosh never was mentioned as the hero of the romance. There was Buster Collier, for instance, and Irving Thalberg. But the British army officer sneaked in quietly and won the most-sought-after girl in Hollywood.

Norma and Natalie were at the wedding, but there were few guests outside the family. Captain Mackintosh is said to have an excellent social position in England and something tells us that Constance has made a good marriage. She intends to keep on with her screen work until the expiration of her contract. After that, we wouldn't be surprised if she retired and settled down in London as a good English wife.

LYA DE PUTTI, the latest imported vamp, has been assigned a leading rôle in D. W. Griffith's production, "The Sorrows of Satan." Ricardo Cortez may play the leading male rôle with Carol Dempster as the heroine. Griffith may go to California to make the picture.

"FREE SOULS," a new novel by Adela Rogers St. John, will be filmed by Metro-Goldwyn. It is probable that Norma Shearer will play the leading rôle.

AND speaking of Metro-Goldwyn, that company has gained one of the best directors in the business. John S. Robertson has signed a nice, big contract and has gone to California to work at the Culver City Studio.

CECIL B. DE MILLE and Jetta Goudal have patched up their little misunderstanding. De Mille evidently can keep peace with the temperamental Jetta and has agreed to star her in four pictures.

MARY PICKFORD and Douglas Fairbanks are in New York for the opening of Doug's new picture, "The Black Pirate." Marion Davies, who has completed "Beverly of Graustark," is another visitor.

ALYCE MILLS will be leading woman for Richard Dix in his new comedy. Gertrude Olmstead has been engaged to play opposite Milton Sills. Harold Lloyd may make his new picture in New York. Rex Ingram's new production is "The Magician," adapted from a story by Somerset Maugham. John V. W. Weaver and John Colton, two Broadway playwrights, have been engaged to write stories for Metro-Goldwyn.

BARBARA LA MARR'S son has been adopted by Zasu Pitts and Tom Gallery as a little playmate for their own daughter.

GRETA NISSEN and Famous Players-Lasky have agreed to disagree. The contract was called off by mutual consent and Miss Nissen is now considering a number of most tempting offers from other companies.

MAE MURRAY has called off her arrangement with the UFA company and after considering some other contracts, has decided to return to the old homestead at the Metro-Goldwyn studio. Her former husband, who will marry Gertrude Olmstead, is also under contract with that company, so Mae and Robert Leonard may again be associated together in a business way.

RUDOLPH VALENTINO will appear in "The Son of the Sheik," with the luscious Vilma Banky as his leading woman.

GLORIA SWANSON is allowing her hair to grow long and she will further revolutionize the fashions by wearing long skirts in her new production. Gloria believes that the public is growing tired of knees, no matter how attractive, and she is going in for long skirts, both on and off the screen.

WHEN Richard Barthelmess went to Hollywood to film "Ransom's Folly," he departed in solitary grandeur. But shortly after his arrival, Barbara Bennett, sister of Constance, and daughter of Richard Bennett, arrived on the scene. And so, of course, the rumors have started.

CECIL B. DE MILLE came to New York for a short visit, but his vacation was spoiled by a bad cold which kept Mr. De Mille confined to his hotel suite during most of his stay.

AND now it is said that Gloria Swanson will not film "The Miracle." The reason? Well, for one thing, the asking price for the rights of the spectacle are quoted at $200,000.

ELEANOR BOARDMAN will probably be leading woman for John Gilbert in "Bardelys the Magnificent." King Vidor has already started work on the production.

Coming in June

"Brickbats for Ramon," by Harry Carr, is a new sort of story about Novarro. All the adjectives in the world have been scattered upon the head of the hero of "Ben-Hur" and so Mr. Carr takes this occasion to remind us that Ramon is not quite perfect. But his criticism, for all its keenness, is really the highest sort of praise for Ramon.

"When Norma Shearer Was an Extra Girl," by Dunham Thorp, tells you about the days when Norma tramped from studio to studio, her photographs under her arm, looking for work. Once Norma trudged for six months without finding a job. Here is a seldom-told story of a fight for recognition.

"The Real Pioneers," by Frederick James Smith, is a story of the stars and directors who have made film history by establishing new standards and new precedents. You wont want to miss this article.

Pictures that pay

Your mind registers hundreds of pictures every day. Faces on the street, people in a doorway, a tray of watches in a window, ribbon on a hat. Interesting or amusing, maybe . . . but of what actual value are most of them to you?

Yet a vast number of pictures that can affect your daily living are waiting for your glance. Advertisements show you better things to ride in, eat, wear, enjoy—honestly pictured for you. Pictures that pay! Such pictures make you familiar with the newest, most improved things you can buy. The soap, hosiery, fountain pen that can mean most to you. Familiar with their color, way they are wrapped, name on the package. You can recognize them at once, link them at once with their advertised facts, know all about them before you buy. You dont have to test them. They have been tested for you. The watch widely advertised ticks in thousands of pockets. The skillet on the printed page is used on a thousand stoves. Pictures in advertisements are pictures of good things enjoyed in countless homes.

Look at advertisements and their pictures
They let you choose the best

Three hundred and fifty-two Stars at Hollywood

WHERE THAT PERISHABLE POSSESSION, A BEAUTIFUL FACE, IS WORTH MORE THAN STOCKS AND BONDS . . .

say they find this soap "splendid" · · "wonderful for their skin" · ·

HOLLYWOOD—a city of fairy tales!

Here some little working-girl suddenly finds herself a princess—wearing sables and diamonds—dining off gold plate.

Here a penniless vagabond becomes, almost overnight, the owner of a palace and a fortune.

Two pass-words open all the doors at Hollywood—youth and beauty.

Radiant, youthful beauty — nowhere else has it ever been at such a premium—won such huge material rewards. Gathered together in this one spot one sees more young lovely faces than anywhere in the world.

* * *

How do the stars at Hollywood take care of their skin? How do they keep it smooth, soft, exquisite?

We asked 480 stars at Hollywood what toilet soap they select for the care of their skin, and why they prefer it.

Three hundred and fifty-two—nearly three-fourths — answered, "*Woodbury's Facial Soap!*"

"UNTIL I USED WOODBURY'S *I could not use any soap on my face, but this leaves my skin as soft as a baby's.*"

"WOODBURY'S *makes the skin so soft and smooth!*"

Now—the New, Large-Size Trial Set!

The Andrew Jergens Co.,
1305 Spring Grove Ave., Cincinnati, Ohio

For the enclosed 10c please send me the new large-size trial cake of Woodbury's Facial Soap, the Cold Cream, Facial Cream and Powder, and the booklet "*A Skin You Love to Touch.*"

In Canada, address The Andrew Jergens Co., Limited, 1305 Sherbrooke Street, Perth, Ont.

Name.....

Street.....

City.....*State*.....

"SPLENDID *after removing grease paint.*"

"MY SKIN CHAPPED EASILY—*so I started using Woodbury's and have had no trouble since.*"

A SKIN SPECIALIST worked out the formula by which Woodbury's is made. This formula not only calls for the purest ingredients; it also demands greater refinement in the manufacturing process than is commercially possible with ordinary toilet soap.

A 25-cent cake of Woodbury's lasts a month or six weeks. Around each cake is wrapped the booklet of famous treatments for overcoming common skin defects.

Within a week or ten days after beginning to use Woodbury's you will see an improvement in your complexion. Get your Woodbury's today and begin tonight the treatment your skin needs!

Copyright, 1920, by The Andrew Jergens Co.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

BLANCHE SWEET

The camera loves blondes—and so does the public. And, as Anita Loos tells you, Gentlemen Prefer Blondes. Blanche's tresses are genuine 22-carat gold. You'll see her in "The Far Cry"

Ruth Harriet Louise

CONRAD NAGEL

An excellent citizen of Hollywood, an agreeable actor and a nice young man. Mr. Nagel's career on the screen has moved at an even tempo. He plays opposite Claire Windsor in "Money Talks" tonight at 8!

ndrew Jergens Co.

Melbourne Spurr

LOUISE FAZENDA

Note the hat and the tailored attire. Who would guess that Hollywood is so far from Paris? Next season Louise may co-star with Willard Louis in a series of domestic comedies

Cannons

ANN PENNINGTON

A few rôles in the movies, and Ann Pennington quit musical comedy flat. All of which is a tragedy for the Tired Business Man, but another boost for California

CLIVE BROOK

Not John Barrymore. Mr. Brook has finished a picture called "Why Girls Go Back Home." But surely the good-looking English actor is not playing the title-rôle!

Melbourne Spurr

LILLIAN RICH

Featuring a sure sign of beauty—a cleft in the chin. It signifies both determination and temperament. And it has been a lucky mark for Lillian

ERNEST TORRENCE

A thoroly despicable person, especially when he hides behind black, bushy whiskers. With all his mean ways, he's more popular than most heroes

This is the game story of Charles Ray who lost a fortune but found happiness

The house that Charlie built. "We weren't exactly extra extravagant, but we liked nice things and we bought them"

Charles Ray in the garden back of his home. Out in California the trees are as good as orange-juice stands

"ANYBODY can make money," observed Charles Ray across the table in the borrowed office at the Metro-Goldwyn Studio, "but money has nothing to do with happiness. I am happier now than I have ever been—and I have nothing."

Charles Ray has made and lost a million, so his words carry weight.

"I do not want another million. Nothing could compensate for the responsibility and worry of it. What I want is a mind at peace and a chance to do something worth while.

"Popularity isn't happiness. I ought to know, for I was popular. I hated it—newsboys chasing me up the street, yelling my name, women cutting the buttons off my coat, satisfying some strange urge by pawing me. Why?

"WE had a country store here once, run for a big charity. I was in make-up, sitting on a counter—girls of the screen were selling things. In my character, I was sucking a lollypop. Nearly every woman there tried to buy that lollypop. Can you explain that?

"I like the sort of tribute that comes when people sincerely and impulsively applaud my work. That warms my heart.

"As for money—I could have stayed with Ince and made twelve pictures a year, drawing a fat salary until the public wearied of my pictures and me. Perhaps it is partly vanity, but I want to do something that isn't done for what I can get out of it, to give people something that will make them happier.

"There are true things and things that dont matter. Money doesn't matter. Happiness does."

BEING able to say "we" so gaily and tenderly of Mrs. Ray and himself is another thing that matters, for that gallant helpmeet has co[n]vinced that losing the million is the most [s]

The Star Who Lost a Million

By ALICE TILDESLEY

thing that could have happened to them. It has drawn them closer than the golden chains of wealth could do and shown them the beauty of loyalty and the bittersweet of suffering endured together.

"We've lost our house, but not our home. That's intangible. Mrs. Ray is studying dramatic art and has appeared in several plays. She thinks it a good idea to learn to support herself and she's having a good time doing it.

"I'm credited with being the first actor to do mental acting —the first not to mug or gesture, but simply to think. Whether I was the first or not, it's my style and I hope to do something big with it.

"I believe I could do *Hamlet* and think the soliloquy. Maybe I'm wrong!" He looked up with his disarming smile. "I'd like to try it and see. Maybe I'm egotistical, but I dont care. An actor must be an egotist or he cant get anywhere. Perhaps, as you say, it's just confidence."

THIS new Charles Ray is tall and well set up; he carries his head high; his brown eyes have a depth and gravity unnoticed before, but he is still essentially and delightfully boyish.

"I dont think people are interested in how a fellow lost his money," he replied to a question. "Whatever he says sounds like an alibi. If he admits mistakes, they think him a fool. If he blames others, they say: 'He's a sorehead.'

"Outsiders dont know how much it costs to make a picture. I had to buy a studio, get an organization together, build sets, get wardrobes, rent furniture and properties, hire actors and buy stories. It took us about ten weeks to make one picture, and a hundred thousand dollars would be tied up in an average production. 'The Girl I Loved' ran to about three hundred thousand.

"Unless you have theaters in which to release your product, you cant get your money back. The big companies have their chains of theaters thruout the country. You cant get in unless you take their terms, which wont pay [illegible]the money invested in your pro[illegible]. Well, your picture wont do [illegible]od if you cant show it, so

(Continued *on page* 108)

Here are three views of the interior of the much-discussed Ray home. Much of Ray's money went to buy its luxurious furnishings. Ray says that he and Mrs. Ray enjoyed experimenting in interior decoration. And so the money went. But, thru all their reverses, the young couple held faithful to their romance

Ruth Harriet Louise

Richee

For the very young bride, this cap arrangement of the veil is charming. It is caught with orange-blossoms and falls in a cape effect on the shoulders. Posed by Mary Brian

To left of page: Gertrude Olmstead in a gown of white taffeta with panels embroidered in rhinestones. The veil is arranged in Spanish style and has a long train

"IF I WERE

Here are all styles of wedding gowns, new and old-fashioned, simple and elaborate, from which the June bride may make her choice

Kornman

Jobyna Ralston wears chiffon, pearl-embroidered, made without sleeves and on straight lines

Dolores Costello in a gown of real lace with a skirt of four graceful ruffles

Autrey

Madge Bellamy in a taffeta gown with a bouffant skirt scalloped in rose point lace

Janet Gaynor wears a tulle veil that is caught on a bandeau of orange-blossoms. This is an especially attractive fashion for the bride whose hair is unbobbed

To right of page: Kathleen Key in a formal gown of silver cloth, embroidered in pearls, made sleeveless and with a long train. The train is edged in velvet

Autrey

A BRIDE"

Each star selected the type of gown best suited to her. And here, too, is a charming study in the arrangement of bridal veils

Ruth Harriet Louise

Richee

Arlette Marchal in an adaptation of a French court gown of Georgette and spangles

Freulich

Marian Nixon in white embroidered taffeta, made short and full and with a slight train

Ruth Harriet Louise

Carmel Myers in velvet with long sleeves and a frame of tulle at the head

The Stars Step Out

Marion Davies gives a costume ball in honor of her niece, Miss Pepi Lederer

To the left is John Gilbert, dressed up like "Red" Grange but looking like Harpo Marx. The hero-worshiping ladies are Renée Adorée and Anna Q. Nilsson

International Newsreel

International Newsreel

Above is Marion Davies, the most successful hostess in Hollywood. The adorable peasant girl is, of course, Mary Pickford. To the left is Charles Chaplin looking like Napoleon at St. Helena—or Ellis Island. The lady with Charles is the Countess Bibesco

International Newsreel

High Life in Hollywood

By Eugene V. Brewster

Mr. Brewster attends a costume ball given by Marion Davies, and he writes his impressions of an evening with the film stars

YES, Hollywood has its Four Hundred, just as New York has. By "Four Hundred" we mean, of course, the "upper set"—the people on top—the leaders of society. Hollywood has its cliques, circles, exclusive sets, etc., just as every city has, and it has its favorites, its leaders, its ostracized, its cant-get-ins, and its lesser circles which claim to be just as good as the others.

When Marion Davies gives an affair, it is supposed to be rather exclusive. Everybody who is invited goes, and everybody who is not invited wants to go. In other words, Marion moves in the best society. She does not belong to the Snubocracy, however, because Marion was once poor herself and she knows how it feels to be on the outside, simply because you haven't a Rolls-Royce.

Recently Marion gave a Costume Ball at the magnificent Ambassador Hotel and everybody in filmdom of any consequence was there. Will Hays was there, but he was too dignified to don a costume. I, personally, am not dignified, so I wore a black velvet gown ornamented with gold dragons and things, representing the Emperor of Japan.

Charlie Chaplin came in, looking and acting like Napoleon, Bebe Daniels all in silver represented Joan of Arc, while Elinor Glyn was a Spanish duenna, Mary Pickford wore her simple Scotch peasant, Douglas Fairbanks a son of *Don Q.*, Eleanor Boardman some Russian character. I could not place, and Lillian Gish some sort of nurse. The first so on and so forth.

THEY started coming in at nine-thirty and they stay the coming till midnight—some only to pay their respects. to the charming hostess and then go home to prepare for a hard day's work on the morrow. It was not my purpose to mention all, nor to describe the hundreds of costumes. I but merely to show our readers just what happens at re- Hollywood's Exclusive Film Events.

The ballroom is immense and it was gorgeously decorated. The music was not the usual jazz that we have here much in the East—mostly noise and a confusion of rags. Earthly sounds on queer instruments—it was real music all soft, harmonious and pleasant. Above in the eaves were a dozen groups of hundreds of vari-colored balloons, and each about a foot in diameter, which at intervals were dropped among the dancers who promptly stepped on them, each causing a loud report like a revolver, and the place sounded like "The Big Parade."

LATER on a dozen troughs began to unwind hundreds of streams of curly paper of various hues which wound around the dancers and littered the floor. I dont know how many miles of this paper there was, but I do know that in ten minutes it was so thick on the floors that some of the dancing couples were completely covered with it, many falling down and getting so tangled up that you couldn't see anything but paper.

And then soon dancing was almost impossible, and everybody was tired out from weeding and from dancing. I might be working in a lumber. Fawcett, pulling down the black paper streamers. was wearing for the "wedding" of his body was ex- h "True as Steel." carried away

For a score of years he forged ahead, playwright and road and in big towns. In 1915, while starring a show, Selig, the motion picture producer, wrote and

was on Friday the Thirteenth that Dolores was summoned to sign her movie contract. No, she's not superstitious

"Mother took us off the screen when I was about ten and put us in school. I'm glad she did because we made such nice friends and lived regular little-girl lives. But school bored me, dreadfully. Finally they took me out and let me be tutored instead.

"HELENE left school in June, 1924, and we both decided we'd like to try the stage. A friend of the family suggested that we go with George White's "Scandals," and we were both crazy to try it, but Mother wasn't willing. One day, I got her into George White's office and he persuaded her to let us rehearse.

"'Dolores is so lazy she wont last a week!' some one told Mother. It was summer vacation and she may have had a hope that by autumn we'd be willing to go back to school.

"We'd been rehearsing a week before my father knew a thing about it. We were so stiff and sore we couldn't sleep and our poor feet were blistered from dancing for hours and hours, but we wouldn't give up. We opened with the show and when it went to Chicago, we went with it, Mother, of course, coming right along."

Dolores' beautiful smile flashed. . . . She is as fragilely lovely off the screen as on, and perhaps more vivid, since her bright gold hair goes dark on the silver sheet.

(*Continued on page* 102)

Mr. Brewster Visits Hollywood

Eugene V. Brewster, editor-in-chief of the Brewster Publications, has made his first trip to Hollywood. Naturally he was more than delighted with the beauty, charm and hospitality of the Film Capital. On Page 50, of this issue, you will find some more of Mr. Brewster's impressions of Hollywood that will interest you.

The Story of Dolores is a Real Romance of the Movies

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When Dolores was six years old, she used to play the boy Maurice Costello in early sequences of her popular father's films

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The Best Bet In Hollywood

To John Barrymore goes the credit of discovering the great possibilities of Dolores Costello

It was on Friday the Thirteenth that Dolores was summoned to sign her movie contract. No, she's not superstitious

DOLORES COSTELLO awoke one morning to find all the complimentary adjectives in Noah Webster's dictionary collected about her name. "The Sea Beast" and "The Mannequin" had opened on Broadway and reviewers were hurrying pell-mell to join what one of them called the "Dolores Costello cheering section."

"It was a big thrill to read the notices," Dolores admitted to me, as we took our seats in Hollywood's Montmartre, her great gray-greeny eyes still dazzled, "but it scares me, too. I feel as tho someone had said: 'Here is a mark. Dont dare fall behind it!'

"And oh, it seems to me that so much of this business is luck! You get good stories and good directors and you're made. You get what they call 'breaks.' But if you dont get breaks, what happens?

"Helene hasn't had a break yet." (Helene is Dolores' younger sister.) "She's so sweet and so clever—she has a wonderful brain—all she needs is a chance. I want her to have it terribly!"

DOLORES and Helene are the daughters of the first screen idol, Maurice Costello, whose manly beauty thrilled the hearts of feminine adorers a generation ago. It was Dolores who, at the age of six, used to play the boy Maurice in early sequences of her father's pictures. Both she and Helene were in the Vitagraph Company that went around the world making pictures in every country.

"Helene got the breaks when we were children. I dont think I was particularly interested in pictures," remembered Dolores, "I'd so much rather play with my dolls or climb trees.

"The very first part I ever had is like a vivid dream to me. I was four years old and was dressed in rags. Other ragged children were on the set and we were all supposed to be the children of a French peasant who had stolen bread for us. He brought it in and we tore it from him and began to eat ravenously. Then in came the police—men in uniform with tall fur hats—and arrested our father and terrified me so that I ran off the set screaming.

"Not a very promising beginning, was it?

"Mother took us off the screen when I was about ten and put us in school. I'm glad she did because we made such nice friends and lived regular little-girl lives. But school bored me, dreadfully. Finally they took me out and let me be tutored instead.

"HELENE left school in June, 1924, and we both decided we'd like to try the stage. A friend of the family suggested that we go with George White's "Scandals," and we were both crazy to try it, but Mother wasn't willing. One day, I got her into George White's office and he persuaded her to let us rehearse.

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Dolores' beautiful smile flashed. . . . She is as fragilely lovely off the screen as on, and perhaps more vivid, since her bright gold hair goes dark on the silver sheet.

(*Continued on page* 102)

Milton Sills attended a lecture delivered by an actor. And quit the classroom forever

George Fawcett was playing in an unsuccessful stage play when the movies paged him

Fred Newmeyer was picking oranges at two dollars per day when his chance came

Good Streaks of Bad Luck

Opportunity, disguised as a villain, forced some of our best actors and directors into the movies against their will

"There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune."
—SHAKESPEARE.

By MIGNON RITTENHOUSE

DO you believe the above quotation? Many of the stars and directors do. Unlike our modern self-made business men, they are willing to attribute at least some degree of their present state of affluence to metaphorical tides which have occurred in their lives.

In the case of Milton Sills and some of the others, it took several waves of the tide to do the trick. The first one came when, as a professor in an Illinois university, he was walking peacefully thru the corridor of the school building and a handbill was tossed his way. Little did he realize as he casually read the announcement stating that a well-known actor would talk to the students and professors that Saturday afternoon, that the classrooms would, in a few days' time, see his face no more. For, having nothing better to do, Sills attended the fatal lecture, and was there offered a chance to go on the stage.

But while playing in the "Law of the Land," by George Broadhurst, his big chance in pictures came, and in a most unlooked-for manner. William A. Brady called him up one day and asked him if he'd consider entering motion pictures. "If there's money in it, I will," answered Mr. Sills skeptically, and he had reason to be skeptic. For about six months before he had sued William A. for breach of contract in open court, and recovered two thousand dollars damages.

"ALL right," replied Mr. Brady. "Go around and see Maurice Tourneur at Fort Lee." Altho Mr. Sills thought that there must be a hitch somewheres, he went around to the studio, and to his intense surprise was not only given work, but at double the salary that he had been receiving on the stage. Since that time, needless to say, William Brady and Milton Sills have been the best of friends.

Elmer Clifton, the director, was an actor and assistant director to D. W. Griffith in the days when Mr. Griffith was connected with Fine Arts. For two years he had literally camped on Mr. Griffith's trail trying to convince him that he could direct pictures. Almost every day he asked Mr. Griffith if he could direct, and almost every day Mr. Griffith told him that he could not. But one day he was called over, and a megaphone handed him with the instructions to "go ahead and direct." And Mr. Clifton *did* direct. A single scene—in "Intolerance," a double exposure showing a girl's hand playing a harp and a fat slave sitting on the floor asleep.

But not yet had the real turning point come. No more scenes came his way that year. And so again the young man camped on the trail of Mr. Griffith. It was now nearing the time when Mr. Griffith's contract with Fine Arts would expire—there were only two more pictures to be made. And the ambitious aspirant saw his fond hopes rapidly dwindling.

When Mr. Griffith went to New York without giving him the chance to direct, which he felt that he deserved, he went as a final resort to Frank Woods, in charge of the production end of pictures for Fine Arts, and pleaded his cause. He must have pleaded well, for Woods told him he would send a special delivery to Mr. Griffith in New York informing him that Clifton would direct the next picture, entitled "Her Official Fathers," with Dorothy Gish in the leading rôle.

After Mr. Clifton had left the office, Woods thought better of the promise, and sent a telegram in amended form saying that Elmer Clifton and Joe Henabery, who had already directed a few pictures, would co-direct the next picture. A half a loaf is better than none, and Mr. Clifton was glad to handle the megaphone once more, even if it meant sharing honors with a more experienced director.

The day came on which the shooting was to commence.

and Mr. Clifton went on the lot not too joyfully. But no Joe Henabery was there.

"WHERE's Joe?" he inquired.

"Joe's laid up with appendicitis," he was told. And Joe remained laid up in bed with appendicitis, leaving Mr. Clifton to direct the entire picture unassisted.

Tho Herbert Brenon's initial chance in pictures came while sitting on a barrel in a little delicatessen store on Eleventh Avenue, eating sandwiches, his opportunity to direct pictures did not come until six months later. Mr. Brenon was a retired actor who had been running a moving picture theater in Johnstown, Pennsylvania. When his profits decreased from four hundred dollars a week to thirty-five dollars, he studied the kind of pictures being sent him, and figured that he'd be able to make some better, at least, than the worst ones being distributed. He decided then and there to go to New York and enter the moving picture industry in a creative capacity. He felt sure it needed him badly.

Richard Dix was forced into the movies by an actors' strike. This is how Richard looked when he was the leading man in the St. Paul High School plays. Those were the days when he dreamed of being another Booth

APPARENTLY the moving picture industry was not waiting with a welcome sign on the door-mat, for tho he went to Albert Smith and other officials in the game, he received little or no encouragement. But one day, in a delicatessen store to which he had gone, he came across Julius Stern, of the Imp Company. They got into conversation, and Stern not only listened to his suggestions over their sandwiches and coffee, but had sufficient faith in him to offer him a position in his own company as scenario editor.

He might still be writing scenarios had it not been that six months later a motion picture director for Imp walked out of the studio in a temperamental huff, and Herbert Brenon was called in to direct his first picture entitled, "All for a Girl."

George Fawcett, the character man, believes that his first success as an actor came about because the theater manager of the local theater in his home town had just eaten a good luncheon, and discovered that the box-office receipts for the week showed that business was booming.

Fawcett had finished school and went to the town lawyer in order to get help in making up his mind what career he wanted to pursue. There were three positions open to him, one in a lumber mill, another as a wholesale salesman, and a third in a Colorado mine. But for a reason well known to youth, none of these positions appealed to him particularly.

"WELL," said the lawyer after they had discussed matters pro and con, "what do you really want to do?"

"I used to act at college," replied Fawcett vaguely.

"Why not act, then?" remarked the lawyer. "That's a good business. I'll give you a letter of introduction to the manager of the theater." So, shortly after lunch hour Mr. Fawcett, armed with credentials,. encountered the jovial manager, who in turn gave him letters to New York managers and launched him on his way.

"If I'd have gone to him the week before, when business was bad, I might be working in a lumber mill now," remarked Mr. Fawcett, pulling down the black silk hat which he was wearing for the "wedding" of his screen daughter in "True as Steel."

For a score of years he forged ahead, playing on the road and in big towns. In 1915, while starring in a road show, Selig, the motion picture producer, wrote and asked him to take a rôle in a picture called "The Crisis." Like most actors of those days, he looked upon the picture game unfavorably, and telegraphed Selig that he preferred to remain on the stage. On his way up-stairs in the elevator immediately afterwards, he met his manager, who informed him that in two weeks' time their play would close. Fawcett stayed right on that elevator until it reached the main floor again; then dashed into the office and rescinded the telegram with these words: "Will accept your offer. When shall I report?"

Fred Newmeyer, who has directed a number of Harold Lloyd's laugh provokers, and John Robertson, both got started in the moving picture business because of illness.

John Robertson was ordered by his doctor in 1913 to leave the (*Continued on page 75*)

George Archainbaud finished a picture for another director. His work was so good that W. A. Brady gave him a regular job and a contract

Ill health forced John Robertson to leave the stage. He thought that his career was ended. He went into the movies and found he'd just started

Banks

A Prodigal's Return

Sessue Hayakawa tries his hand at a stage play, "The Love City," before returning to motion pictures

Hori

White

During his three years in Europe, Mr. Hayakawa toured in a short play by William Archer. He had the distinction of appearing at a "command" performance before the King and Queen of England. He also acted in a sketch at the Casino de Paris

Mr. Hayakawa's leading woman in "The Love City" is Catherine Dale Owen. The gifted Japanese actor and his wife, Tsuru Aoki, are the only Oriental players who have been starred in American pictures

DONT Call Her A LADY

"I am neither a society girl nor a vamp," declares Aileen Pringle. "I am just a working woman"

By SELMA ROBINSON

Alexander

Aileen Pringle's social position was of no help to her in the movies. She made the rounds of the studios just like any other extra girl

TO the average movie fan, the name of Aileen Pringle is synonymous with a tall, regal figure, a head wound with braids, a face Elinor Glynish and a manner becoming one who is a daughter of High Society — spelt with capitals, of course. As a matter of fact, she meant that to me, and I went up to see her with the intention of asking her how society girls got along in the movies. But I didn't get very far, for at that very moment she opened the door.

The Aileen Pringle I imagined slid down about ten inches to the Aileen Pringle that was—a little more than five feet of her—and the sensuous black velvet robe I pictured her in billowed out into a batik thing with wings like a butterfly and slit sides that revealed a bewitching glimpse of slim, silk clad legs. The icy voice I expected to hear became a soft cheerful one and all the dignity melted into a friendly warmth.

In short, I discovered that Aileen Pringle, press-agented across the country as a genuine blue-blood, was a genuine red-blood; as human a human being as anyone could be. She uses picturesque slang; she gossips; she is wholesome and real.

HER friends call her "Pringie" and it's exactly the sort of name that fits her. "Miss Pringle" is much too chilly for her, and "Aileen" makes you think of quite a different sort of person. But Pringie is just right, for it describes a lithe, beautifully formed young woman who curls her legs under her when she sits, who wears her hair cut in a black shingle, who doesn't hesitate to admit that she wears her last year's frocks, who hunts for bargains, and who tells you little intimate things about herself if she likes you.

That she is descended from a First Family of Somewhere is relatively unimportant. After all, the accident of birth is like any other sort of accident; it can't be helped. If anything, Aileen Pringle resents not having been born into stage life. She feels that her position quite obscures the thing she wants to be known as—an actress. There isn't a clipping about herself that doesn't stress the fact that she is of social importance, and she hopes fervently that this will be the last story to mention it.

"ANYONE who was unacquainted with my career would think that I had traded on my position to get into the pictures, but, as a matter of fact, I signed my contract before my personal history became known," she explained. "I made the rounds as anyone else in pictures did. I had the same experiences, and suffered the same disappointments. I don't wish to be thought of as anything but an actress."

Aileen Pringle first set out to be a scenario writer and two of her scripts were accepted, when the screen bug bit her and she wanted to be an actress. But where to begin? She knew just as little about crashing in as the average girl does.

"You could help me," she said to her father's attorney,

(*Continued on page* 116)

"Would I Marry An Actor?"

Our feminine stars get together for a friendly discussion of the husband problem

Keyes

Ruth Clifford is married to James Cornelius, a business man. Ruth says: "My business-man-husband takes my mind away from the strain of the studios"

By Leatrice Joy

SHE should marry the man she loves. Whether he happens to be in the same profession as herself or not is beside the point, for the fact that he is, or is not, a great actor or director is not going to insure a happy marriage—only mutual love can do that. If that love is great enough to overcome any obstacle that might arise thru either similar or widely different professions, their happiness is assured. But if not, the marriage would not succeed, regardless of whether the man is a ditch digger or the world's greatest actor.

By Bebe Daniels

IT all depends on whom you marry. You might marry an actor, a director or a business man and the marriage might prove a fiasco. Being in or out of motion pictures has nothing to do with it.

It seems to me that too much thought is often given to the questions, "Can he make me happy?" and "Can she make me happy?" Why not, "Can I make him happy?"

By Kathleen Key

NO star should marry anybody. This business is too much of a strain for any girl to think she can make a success of both pictures and matrimony. I think she should choose one or the other. When I'm twenty-eight I'm going to retire and very likely marry, but while I'm in pictures I'll keep my mind on them

For one thing, I want children when I marry, and they need my whole attention, for when I'm not in a picture, I'm getting ready for one, worrying over costumes, publicity, or something. What chance would the children have?

"No," says Dorothy Mackaill

"Yes," says Alma Rubens

Hesser

Clarence Bull

By Mildred Davis

MARRY an actor! The men in the profession are the best looking, most interesting and usually make the most money, which means success. The world before the Kleigs is so different from anything else on earth that only those who are actually of that world can understand it. And what is marriage without understanding?

By Pola Negri

NO artist should wed another artist. An artist needs sympathy and encouragement, and when he or she

The actor is in demand as a husband. But the plain business man has his defenders. While some of the girls frankly admit that marriage and a career wont mix.

Keyes

Blanche Sweet is married to Marshall Neilan, a director. Blanche says: "Sentimental interest, combined with mutual interest in the same kind of work, is a good recipe for happiness"

marries, the partner chosen should be of opposite temperament and occupation. A husband who had his own artistic career to consider would have little time or inclination to burn the candle of understanding before a wife, from whom, no doubt, he would feel he should have that service. There are a few cases of happy marriages between picture people, but there are many more where happiness is impossible.

By Patsy Ruth Miller

THIS is a question that has been bothering me for some time. I wish I knew the answer!

It seems to me that an actor would be more interesting than a business man, but from all I hear, two people engaged in similar careers are likely to become competitors instead of partners, and that would be terrible. One or other must sacrifice — and it's usually the woman. I don't want to give up pictures—yet.

But suppose a business-man-husband didn't understand about leading men? You'd have a nice little war on your hands all the time. Oh dear, tell me the answer!

By Carmel Myers

MARRIAGE ought to be left out of a star's life until she is ready to retire. They are separate careers and can't be mixed.

A man outside the profession cannot understand her work and its demands; he resents it, naturally, that she must put her career ahead of her home, not realizing that otherwise she will have no career at all.

With an actor or director as husband, little jealousies creep in, misunderstandings arise because one is so often a continent-width away. It doesn't work out very well.

(*Continued on page* 112)

"Never," says Pola Negri *"Maybe," says May McAvoy* *"Dont know!" says Pat Miller*

Ball photos

Our Old Friend, the Cave-man

Unless the White Rabbit runs faster, she'll never live to see Easter. Because Ben Lyon has a murderous look in his eye. And May McAvoy is such a tiny little girl! Ben has heard the Call of the Wild and he is going in for cave-man stuff in his new picture, "The Savage." These are the costumes that May and Ben wear in a Jungle Ball scene for that production

Under the HIGH HAT

"It's our prejudice against snobbishness that makes us laugh at a man in a silk hat," says Raymond Griffith

Richee

"The boy in the street would rather fire a snowball at a silk hat than at any other type of headgear"

By SELMA ROBINSON

CHARLES CHAPLIN has his trick shoes. Harold Lloyd has his glasses. Buster Keaton has his poker face. And Raymond Griffith has his high hat. "The silk-hat comedian." The public called him that long before Paramount affixed the epithet to his name. It has become a symbol of the pride that goeth before a fall. You know when you see it that you will also see a dapper little man who manages to go thru ridiculous situations maintaining the dignity of his traditions.

Just why should a silk hat create so much merriment? Why not a derby or a fedora or a cap?

"Because," answers Raymond Griffith, "the high hat stands for aristocracy, for snobbery, for aloofness. The boy in the street would rather fire a snowball at a silk hat than at any other type of headgear. In reality, he is taking a whack at what the hat represents, not merely at the hat itself.

"THE things that happen to a man in a soft hat may be humorous or tragic, as the case may be; the same things happening to a silk-hatted individual are excruciatingly funny. You see the average man slip on a banana peel: you may be sorry for him, or you may smile at him. Now imagine a man, faultlessly attired in striped trousers, cutaway, white gloves and high silk hat slide his full length on a banana peel. Even to think of it is funny. Why? I dont know exactly. Maybe because it is incongruous. Maybe it is because we have a prejudice against snobbishness or the qualities the silk hat suggests."

Mr. Griffith didn't deliberately choose the high silk hat to be symbolic of his type of comedy; it just came about gradually. First he wore it in one picture, then in another, and before he knew it, he was being accepted as the silk-hat comedian.

HIS first rôle was as far removed from his present one as any two could be. He was visiting a friend in the Vitagraph studio in Hollywood, several years ago, when the director asked him if he cared to play the part of a Mexican bandit. "Sure," said Griffith, and became a movie actor at the rate of three dollars a day. At the end of the week, the part was finished, but he decided to stick to his new career. He and his brother produced a series of four comedies, full of custard pies and swift movements and bumping into people, as slap-stick was in those days. They were fairly successful, financially and humorously, too, for many of the ideas were used in later pictures. The high lights of his career were his job as "gag man" with Mack Sennett, his work with Marshall Neilan, his contract with Famous Players and his recent stardom. That, in a nutshell, is the life of Raymond Griffith —or at any rate, all I could get him to say about himself.

On the day I saw him, we spoke about Bernard Shaw, about Shakespeare, about Aristophanes, about Chaplin, (whom he places among the greatest creators of comedy in history); we talked about music and books and poetry, but we said hardly a word about Mr. Griffith himself. He doesn't refuse to talk about himself, with that irritating modesty that some movie stars affect: he simply changes the subject so subtly that you dont even realize it.

FOR a true opinion of Ray Griffith, I had to speak with two people—Frank Tuttle, the director, and a young woman who has known the actor for many years. And the sum and substance of what they told me was this—that Griffith is one of the brainiest men in pictures today, a man with a brilliant mind, a scintillating humor, an instinctive feeling for proportion, a genius for writing and directing motion pictures, and an infallible rhythm that makes his characterizations so perfectly timed: (In comedy, that last quality is very important, for the picture must move briskly, without lagging. Tempo is as carefully observed here as in music.)

All this sounds like a pretty large ticket, but having seen for myself, I am convinced that it is true. And yet, this is how Raymond Griffith impresses one: really short, a trifle over five feet, slight, but compactly built, immaculately dressed, a much better listener than he is a talker. The reason for that is simple—Griffith has no voice to speak of. The first time I saw him, I thought he was suffering the effects of a bad cold, but I learned later that it was a permanent vocal condition, brought on by his stage work. You may remember that old melodrama, "The Witching Hour," and the blood-curdling scream off-stage. That was Raymond Griffith. He screamed for so many months that he finally discovered he wouldn't be able to talk above a whisper for the rest of his life. And that is why, tho he may shine as a tête-à-tête conversationalist, he doesn't glitter much in a crowd.

Chaplin has his shoes——Lloyd, his glasses——Griffith, his hat

WHENEVER he meets a new press-agent, that enterprising individual cries enthusiastically, "Gee, that stuff about your voice will make a swell story," and as a result, the most silent of his possessions, his voice, is noised about, while his most striking one, his mind, is known only to those who know him well.

There are some who say today that Griffith was an important factor in Mack Sennett's success. And when he was associated with Neilan, Griffith brought him three stories for short movies which together with a fourth story by someone else created a sensation when they were released as a film quartet, several years ago. Even today, Griffith's brain is behind every one of his pictures. If all the truth were told, his presentations would read something like this:

Raymond Griffith in "So and So"
Adapted from the story by Raymond Griffith
Directed by Raymond Griffith
Photographed with suggestions by Raymond Griffith
Titles by Raymond Griffith
A Raymond Griffith Production.

IN his career, Griffith has been many things—none of which he himself told me about. He played *Little Lord Fauntleroy* and a little girl in "Ten Nights in a Barroom" when he was a child. He was in the circus. He was a professional dancer. He wrote fiction for a living. Besides all his actual adventures, Ray Griffith is an indefatigable pursuer of other people's experiences—in books, I mean. He reads almost everything that is printed. They tell this story about him: One day he was being interviewed by a group of reporters who thought they'd have a fine time at the expense of an ignorant movie actor. They asked him about books and he had an answer for every question. Then one of them, a reporter who reviewed books, quizzed him about the latest novels, which he knew only by their titles. Griffith knew them all and began discussing them in detail until the reporter admitted at last that he hadn't read them himself.

Yet his erudition is not of the showy kind. He makes no attempt to impress his listener. He has a profound respect for the men who have done things in literature and the fine arts, but he has a contempt for Art as it is discussed in drawing-rooms or Bohemian attics. He looks on creators not as artists but as craftsmen who went at their particular jobs of painting or writing or sculpture fully equipped to handle a big work. He wants to be considered a craftsman, too, not an artist, for each laugh of his audience has been planned, stroke by stroke, with a science, a technique that amounts to an art.

Griffith worked for Mack Sennett. He was an expert at inventing "gags." This picture, taken in 1916, shows him in a custard-pie opera called "A Scoundrel's Toll"

Looking Into Their Past History

WHEN Blanche Sweet was only six years old, she made a three years' tour with Chauncey Olcott, the famous Irish singer and actor.

Seven years ago Norma and Constance Talmadge were taking a course in Russian ballet dancing, which has since become very useful to them.

At the age of nine, Mary Pickford was starred on the stage in "The Fatal Wedding."

Mabel Normand was an artists' model for Charles Dana Gibson, James Montgomery Flagg, Henry Hutt and Hamilton King. She later made $5.00 a day posing for fashions in cloaks, hats and dresses.

Fred Niblo, famous director, spent a year in Central Africa photographing savage tribes and animals.

When still a child in Russia, Alla Nazimova played the part of a starving peasant eighty years old in "Ivan the Terrible," which was her first professional engagement of any importance.

Conrad Nagel's first real opportunity came when he took Otto Kruger's part in the stage production of "The Natural Law" in New York, which he did so well that Comstock and Gest engaged him to play *Youth* in "Experience," which he did on two days' notice and without a single rehearsal and continued in the part for two years.

Tully Marshall made his stage début forty-three years ago in "Saratoga," at the old Winter Garden in San Francisco.

Viola Dana, born in the same city where this magazine was born, began her stage career at five in "Newport Girls," in which her two sisters, Shirley Mason and Edna Flugrath, also appeared.

Clara Kimball Young started her screen career with Vitagraph in 1912 at $25.00 a week and later played the lead in "My Official Wife," which was the first five-reel feature that Vitagraph ever produced.

Ruth Roland first became famous at the age of three and a half in "Cinderella," and at four she did a vaudeville specialty on the Keith Circuit.

Anita Stewart, a Brooklyn girl, first appeared as an extra at $2 a day.

Bebe's Mother TELLS ALL

The moral of this story is: You may be a star to the public but you're always a bad child to your mother

By DOROTHY DONNELL

Nishiyama

Our Girl on the Cover—volatile, gay, enthusiastic and impulsive. To the left: Bebe and a book. She starts 'em but never finishes 'em

FOR ten years people have been speculating on the origin of Bebe Daniels' first name and wondering when she was going to change her last name. When you asked Bebe herself about either of these things, she merely changed the subject to the latest styles, the latest dance, or the latest something else. But today, I solved both problems.

I reasoned this way: Bebe Daniels has a mother—a delightfully young one, but all the same a mother who might be presumed to possess the usual maternal attributes, one of which is a tendency to reminisce when her offspring is not present to writhe visibly and protest *"Oh, Mooother!"*

So, with diabolical cunning, I arrived at the Daniels' house half an hour too early for my afternoon-tea appointment, knowing well that Bebe always turns up for an engagement five minutes late, gasping apologies and excuses. And Bebe's mother and I had time for a little chat, and (having a mother myself) I turned the conversation to a subject in which I knew she was interested, namely, her daughter, and asked her point-blank where she had found Bebe's odd first name.

"Her grandmother wanted her named that," explained Mrs. Daniels. "She was fond of romantic novels and just before Bebe was born she had been reading Ouida's 'Two Little Wooden Shoes.' The heroine was a French girl named *Bebe*. It wasn't till years afterward that we discovered that the real pronunciation of the name was 'Baybay' and then it was too late to change, so we just let it go."

I HOPED fervently that Bebe would be late, very late. She was shopping, it seemed, for awnings to brighten up her California house which they were occupying for the first time in four years. "We'll probably be here only a month or so," sighed Mrs. Daniels looking a bit wistfully at the gilding of sunshine on the wall, "but Bebe gets streaks of enthusiasm. She throws herself into everything she does so violently! Now its remodeling the house—she's had it decorated over inside and out and I believe she is planning to build a Navajo teepee or something like that onto the sun parlor."

"Last year it was golf," her mother smiled indulgently. "Every moment she wasn't working she was taking lessons from an expert. She didn't want to be just a *good* golf player, she was determined to be a champion. Then there was the time she decided to be the best horseback rider in the world—until she got discouraged by

(*Continued on page 98*)

Carsey

"The Lady Known as Lou"

Otherwise Lucrezia Borgia, the Italian lady who gave such charming little dinner-parties—did she not? Signorina Borgia figures in John Barrymore's picture, "Don Juan," and the rôle is played by Estelle Taylor

Eager star-gazers at the opening of "The Big Parade." Comes the dawn from the Kleig lights and the gods from the shadowy encasement of the celluloid come to life

Broadway's New Sport

Movie openings are the latest pastime and there's more ermine and chinchilla at a film première than at the Metropolitan

By Esther Carples

THOSE movie first nights! Mayor Hylan's Police Commissioner Enright had a squadron of police who were regular first nighters. And Mayor Walker's police commissioner has openings on his list to handle the crowds. So far as excitement spielers in a metropolis go, there is nothing like them. Pomp, splendor, hysteria, Kleig lights, mass intoxication.

It is the way of the movies to take an old standby of a social convention and jerk it up, revivify it, beat tom-toms where old excitements have grown lissome. The stage this season put forward Michael Arlen's "The Green Hat" and some two hundred people milled in the lobby of the theater unable to gain admittance and the scene was described in sumptuous terms. But only in its place. The openings of "The Big Parade," "The Gold Rush," "The Sea Beast," called out thousands.

First nights in the movies have risen to such importance that the producers no longer trust tickets for them thru the mails, but send out a corps of special messengers. If they were to take cognizance of all the people who believe themselves entitled to first-night privileges, the house could be plastered for fifteen days. So precious has become the privilege of attending first nights that the lower floor of a theater is mapped out as with place cards at a social function. This map is nothing mythical, but a regular chart in black and white, and there can be no gate-crashers and no spurious individuals.

IT's a far cry from anything to anything when it comes to the movies. But that the infant prodigy should gather to itself all this esteem, this social *éclat!* There are more ermine and chinchilla coats per person at a movie first night in New York than can be seen at the Diamond Horseshoe at the Metropolitan, more ringing ecstasy, more real thunder of mob emotion. And there is more to this than is apparent on the surface. The Diamond Horseshoe, the social register, exists only because of a certain tacit recognition by the rest of us. No idolatry, no kings! It is the public that accepts an aristocracy, and in public worship of the moment you have the oligarchy of the movies, than which nothing is more supreme. It is a sign of intrinsic strength that pales the pretensions of any other group.

There is a regular firm in New York to put on first nights, J. & J. McCarthy. It is they who arranged the openings of "The Big Parade" and "Ben-Hur," and they are sponsoring similar openings all over the country where these spectacles are booked. Henry MacMahon, a representative of the firm of McCarthy and an old-time showman, allowed an inside view of the staging of an opening night. Times have indeed changed. Mr. MacMahon had charge of the presentation of "The Birth of a Nation" back in 1915, and the ceremonies of the opening night were disposed of with the granting of eight pairs of seats to movie critics, and a few free passes to friends of those interested in the production.

TODAY the press of the world, as the two hundred movie writers of all sorts, English and foreign, are grandiloquently labeled, put in a claim for as many seats. Then there is the Hays organization with its requirement of multiple courtesies. All the producers are in one brotherhood, aren't they?—with Pasha Hays on his throne—and so the amenities require that the executives of all the motion picture producing companies be given recognition as the guests of the producing firm that is conducting the opening. There are, said Mr. MacMahon

(*Continued on page* 114)

IF YOU CANT BE PRETTY

Most fashion hints are written for pretty girls. Adrian, expert costume designer, gives some advice to girls who want to be more than pretty

By ALICE TILDESLEY

Waxman

He's only twenty-two years old, is Adrian. But already he has made a reputation for himself on Broadway and in the movies

Dont be afraid to be different.
Dont be afraid to grow up.
Stop mentally walking the Atlantic City boardwalk in a beauty parade.
Make capital of your defects.
Cultivate a color sense.
Learn restraint in dress.
Understand the value of simplicity.
And dress to be interesting!

ADRIAN, youthful genius presiding over the wardrobe department at the De Mille Studio, sat in the springlike green and gold of his fitting-room and gave this advice to those of us who are not supremely satisfied with what the gods have bestowed upon us in the way of looks.

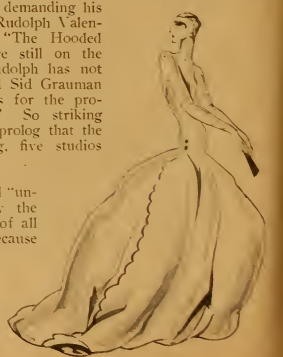
Adrian is an authority, since at the ripe age of twenty-two he has risen to one of the most coveted positions in Hollywood.

Before he was seventeen, he had designed the gowns for a scene in "George White's Scandals," and a year later won a scholarship calling for a year's study in Paris. There, at the Grand Prix Ball, his partner's costume, which Adrian had originated, interested Irving Berlin so greatly that the young artist was commissioned to array the beauties in the "Music Box Revue."

Then came Mae Murray, demanding his services, followed by Mrs. Rudolph Valentino ordering clothes for "The Hooded Falcon" (which clothes are still on the wardrobe shelves, since Rudolph has not yet made this picture), and Sid Grauman asking for bizarre creations for the prolog of "The Gold Rush." So striking was Adrian's work on the prolog that the morning after the opening, five studios made him offers!

ADRIAN is tall and dark and "unusual-looking," probably the most satisfactory-appearing of all our Hollywood geniuses, because he looks the part.

"American women seem to think there are but two ages, sixteen and sixty," he said. "They stay sixteen too long, then with one bound they

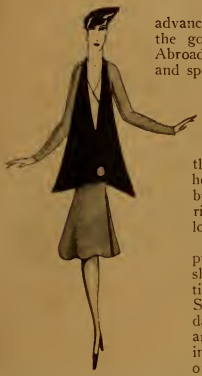


Above: A simple yet daring coat dress. The lapels are the only trimming. It is of black broadcloth with gray velveteen sleeves and cape lining. Below: A costume, with a striking silhouette. It is of silver taffeta, with black embroidered scallops

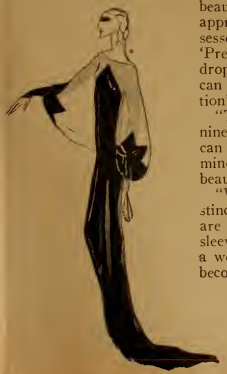
A black velvet evening gown designed for Elinor Fair. White monkey fur decorates the costume at the throat, wrists and on the six-pointed train. This is decidedly a screen dress and not for every-day life

BE INTERESTING!

"All pretty women cant be interesting, but an interesting woman can outshine all pretty ones," says Adrian



Above: The huge flaring reveres give a very original silhouette to this suit of gray serge and black velvet. Below: The cuffs on this black velvet gown are in themselves sufficient trimming for the costume. Designed for the interesting rather than the pretty face



advance to sixty—too soon. They dont consider the good points of all the ages in between. Abroad, thirty-five is considered the divine age, and special attention is given to dressing it, for a woman is then far more attractive, if she wishes to be, than she was at twenty.

"A woman may remain sixteen more than one year, of course. Some women can look sixteen for ten years! There the modern woman has an advantage over her grandmother, whose girlhood was so brief. But beware of making yourself ridiculous by clinging to flapperdom too long!

"Kittenish dresses, débutante ruffles and puffs, baby colors and young girl silhouettes should be abandoned for the lovelier sophisticated creations that belong to thirty-five. Smart silhouettes, trains, veils, hats with dashing lines, daring color combinations and judicious use of jewelry are fascinating compensations for the leaving behind of the milk-and-water age.

"If you are not pretty, dont try to make yourself an imitation of a pretty girl, dress to be interesting. All pretty women cant be interesting, but an interesting woman can outshine all pretty ones.

"Probably American men are responsible for the attitude of women toward prettiness, since men seem to admire the Follies-beauty type, but they can be educated into appreciating the woman who is not possessed of an ephemeral and obvious charm. 'Pretty' and 'cute' are words that should be dropped from the vocabulary of the American woman. 'Attractiveness' and 'distinction' should be substituted.

"The quality of being interesting is what nine out of ten women must think of. It can be developed, since it is a quality of mind, and it will last and increase while beauty and youth fade and decay.

"Women seem to have a sort of 'herd instinct'—they hate to be different. If 'they' are wearing narrow-brimmed hats, tight sleeves, large-figured silks or polo coats, a woman will wear just that, whether it is becoming or not.

Pearsall

A lace evening dress with a huge bow of taffeta. Worn by Ann Bannon

Elinor Fair wearing an evening gown of nude chiffon embroidered in crystals and pearls. The train of the gown is swept up to form the sleeves

"INSTEAD of trying unsuccessfully to hide what you consider your defects, make capital of them!

"I met a woman on the boulevard yesterday, who had powdered her face a bright pink in an obvious effort to disguise her dark complexion. She failed to hide her skin, but drew attention to it because she was using a powder belonging to someone very fair. If she had chosen the proper shade of brunette powder, and dressed for a dark skin, she would have capitalized her defect.

"If you have a long neck, dont try to hide it in a high collar so that immediately people will wonder why you wear such miles of material about your throat. Dress *for* it, not against it.

"Tall women should dress for their height, not to conceal it, as tho height were a disgrace. Make them say admiringly: 'Isn't she regally tall!'

The "robe de style"—so popular for formal wear. The costume is of cerise flame velvet, bouffant, decorated in petals of flame, magenta, jade green and vermilion—each outlined in spangles. Worn by Betty Boyd

"THERE is something I wish to say to motion picture fans concerning the clothes they see upon the screen.

"The dramatic situations in a picture must be costumed according to the feeling of a scene—therefore there are some clothes that are not in good taste if worn off the set. They are put into the picture like futuristic scenery in some plays to help the drama and are out of place anywhere else.

"A picture may be exotic in theme, in plot or in characters. Never attempt to copy a gown worn in an exotic story on the screen, for it is certain to be exaggerated for the effect of the whole picture.

"I think I may say that women in moderate circumstances who cannot afford many changes of costume should avoid wearing the exotic type of gown. It is usually so extreme that one becomes tired of it presently; it is out of place at informal affairs and is perhaps too conspicuous for the average woman.

"Wear simple things—that is, simple in line and ornamentation—not too unusual in color, but smartly cut. It is better to have one smart dress than a a dozen mediocre gowns.

"It is knowing, not having. Anyone with money can buy clothes, but not everyone knows what to buy. If you have money and dont know, put yourself in the hands of the best shop in your town and trust them. Dont let one expert design a gown and another a coat and still another a hat, for they may none of them have any relation to the rest and the result will be a fearful thing.

"INDIVIDUAL dressing is expensive, as a rule, but you can create your own style by extreme simplicity and by cultivating personality.

"If you have a charming personality, there are two things you can do—bring it out by dressing it simply and smartly, or submerge it by overdressing.

"A jeweler, you know, shows his finest diamonds on a plain bit of black velvet, not on a gorgeous piece of metallic embroidery.

"Choose your clothes with care and thought.

(*Continued on page* 120)

Tips from Adrian

Beware of making yourself ridiculous by clinging to flapperdom too long!

"Pretty" and "cute" are words that should be dropped from the vocabulary of the American woman.

Never attempt to copy a gown worn in an exotic story on the screen.

It is better to have one smart dress than half a dozen mediocre gowns.

A Twist of the Wrist

Eddie Cronjager makes a test of a young applicant for a screen position. With the help of the electricians, the cameraman can almost "make" a screen beauty. But close-ups are the easiest of his jobs. It's the big scenes that are treacherous, as Mr. Cronjager explains in this article

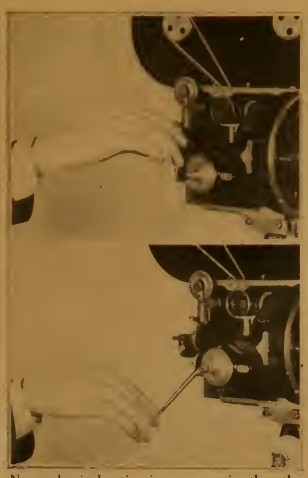
IT'S the simple twist of the wrist that does it, as any movie cameraman will tell you. But twisting the wrist correctly when cranking a camera is not so simple as it looks. And that, also, any cameraman will tell you.

No conscious human action probably is more nearly mechanical in its precision than the steady rhythmical twirl of a cameraman's wrist as he cranks a camera while filming a movie. This, of course, is absolutely necessary so that the picture will move evenly and at the proper speed.

It takes long practice and a steady hand to achieve this perfection. It becomes a sort of automatic sense of rhythm.

"But no experienced cameraman even can depend absolutely on that sense of rhythm to function automatically under all circumstances," according to Eddie Cronjager, chief cameraman for the Gregory La Cava productions at the Paramount Long Island Studio. "Music and excitement are the worst enemies of a cameraman's grinding arm.

"Ordinarily, a cameraman will turn the crank automatically so that the camera takes about sixty feet of film a minute, and keep that average at a smooth, even pace, but when anything occurs that is exciting it becomes necessary for me to count the revolutions and sometimes even to take out my watch and time myself.



No mechanical action is more precise than the grind of the camera. Notice the position of Mr. Cronjager's hand (at top) at the beginning of a revolution and (below) at the down curve of the crank

"One of the most difficult pieces of grinding I ever did was in filming the Dempsey-Firpo fight. At each exciting moment I found myself cranking faster, and when Firpo sent the champion spinning thru the ropes and that big crowd went wild, I simply had to take my eyes off the ring and concentrate exclusively on counting my revolutions.

"It is necessary also to be constantly on guard when any sort of stirring music is being played, else one is likely to find himself grinding in a tempo of the music. I recall when Allan Dwan was making 'Night Life of New York,' there was a cabaret scene in which the orchestra played a dreamy waltz and shifted suddenly to a fast fox-trot. Every cameraman on the set found himself increasing his speed upon the abrupt change of the music tempo, and it was necessary to make the shot over with cameras timed.

"Photographing something like a Fifth Avenue parade with many bands playing martial music also is very treacherous. The disposition is to keep time to the music with the crank of the camera.

"Occasionally in filming some tensely emotional scene in a picture, it is difficult to maintain an even rhythm without concentrating on the crank.

"It is sometimes necessary to count all thru an emotional scene."

BACK OF THE CAMERA

There are scores of workers—some of them veritable magicians—who create the illusion you see on the screen

By Mignon Rittenhouse

"WHAT about the guys who do the work which doesn't receive any laurels," commented a young man around Famous Players Studio on Long Island while I was visiting there one day. Upon inquiry I learned that the spokesman of this lament was Ray Lissner, assistant director for Herbert Brenon, and himself one of the workers whose job does not come within range of the spotlight, but is nevertheless essential.

Investigating, I discovered many such positions, interesting, and sometimes almost as colorful as the work of the stars. There were the studio musicians, of whom I wrote in an earlier issue of Motion Picture Magazine. And there were others. There were the cutters, who work in the little projection-room night and day during the assembling of the picture, veritable "city editors" of the film world. There were scenic artists who re-create for you the splendors of other countries and ages. There were mathematical experts whose problems are as paramount and difficult as those of the men who help to construct our tunnels and bridges. A great invisible force behind the picture, the result of whose labors you see, but rarely hear of.

And so I am going to tell you a little about some of the workers in this invisible force who are doing their bit to help put across Richard Dix's latest vehicle, "Let's Get Married."

I AM going to start my story at five o'clock in the afternoon instead of in the morning. For it is at this hour that the blue-prints, with instructions concerning sets to be erected for the following day, are sent down from the art department to the office of the superintendent of construction, J. F. Darrell, and head scenic artist, William N. Saulter.

Mr. Darrell is in charge of the erecting of all interiors and exteriors at Famous Players, and has been for the past eight years. Before that he was with the old World Film in Fort Lee, New Jersey. He was responsible for the blowing up of the *Lusitania*, and for the wrecking of any number of other valuable ships and trains. Remember the thrilling train wreck in "The Whip"? It was under his instructions that this eighty-thousand-dollar catastrophe occurred. (Nowadays miniature trains are used for wrecking scenes. Fred Waller, the experimental photographer, is the man who calculates dimensions of all such miniature sets so that they may be reproduced by the camera at normal size.)

Mr. Darrell was also responsible for the thrilling cyclone in "That Royle Girl," Griffith's melodrama.

THO I have only told thus far of his destructive ability, there is plenty of evidence on the set of "Let's Get Married" of what he and his men can do in the way of building up. An immense canyon constructed of burlap and plaster, built by about two hundred of his men, (including George Kipp, head carpenter, and "grip" men) in a week's time, tells the story better than words could. Off a little distance, two groups of clouds, one standing in horizontal position so that Richard Dix and Lois Wilson can stand upon them and seem to be in the vicinity of heaven, completes the evidence. Sometimes he is called upon to erect a ten-thousand-dollar set overnight. During the making of the picture he rarely gets home to dinner evenings, for he is often obliged to remain in the studio for two days and nights at a time, snatching meals and sleep between work.

This last is likewise true for Mr. Saulter, who occupies the little office just off the studio floor with Mr. Darrell. He also is obliged to do good work in lightning streaks of activity. And yet, you who have viewed the palace and gardens of the Versailles in "Monsieur Beaucaire," the romantic lowly woodcutter's hut and forest backgrounds in "The Swan," or the visions and fantasies of little *Cinderella* of fairy kingdoms, palaces and gardens, believed yourselves transplanted to other worlds, did you not, so faithfully and artistically were these backgrounds reproduced.

Under Mr. Saulter are Delé Couelirie, reproducer of gorgeous tapestries and oil-paintings, as well as some of the cleverest artists available in their various specialties. After Mr. Darrell and his men step out, Mr. Saulter, Couelirie and others, step in and paint. It is nothing unusual for the paint to be still wet when the director starts shooting the picture the next morning. Sometimes electric fans have to be employed in drying it.

THE canyon on the "Let's Get Married" lot, which appears to be quite realistic, and the clouds which, when seen from a little distance, might deceive even the elect, were, of course, painted under Mr. Saulter's supervision.

"That looks like real grass growing in spots on the canyon," I continued.

And was informed, "That IS real grass. And the water in the stream is real, too." Which shows how mixed up one can get with art and nature working in careful collaboration even when you're on the look-out.

Besides painting ordinary backgrounds, he and his men do any number of other things. During the making of "The Swan" they were called upon to copy four beautiful tapestries from the old masters on burlap—in a single night. They also model rocks, trees, and even wax bottles, perfect little specimens, which can be broken over the villain's head without doing any

(*Continued on page* 105)

Around the Clock

Mignon Rittenhouse takes you thru an entire day at the Famous Players Studio. In this article, Miss Rittenhouse shows you some of the machinery that makes the wheels go 'round. And, incidentally, she proves that not all the fascinating work falls to the stars and directors

The Crew Needed to Film One Scene

Only Four Will Appear on the Screen

ALL of these thirty-nine men and women are vital to the success of any one scene in Richard Dix's new picture, "Let's Get Married." Every person in this picture is actually engaged on the "set" and everyone has an important and responsible connection with the picture. Altho you seldom hear about them, the studio crew is made up of some of the most able and intelligent workers in pictures. The salaries paid for this technical work do not, of course, compare with the money received by the stars or directors. Nevertheless, in comparison with other lines of industry, the work is well paid. But the demands on the time, patience and ingenuity of the workers is far greater than in other trades.

The workers in this picture are: 1. "Gunboat" Smith, actor; 2. Gregory La Cava, director; 3. Mortimer Dennison, musician; 4. Herman Steisel, musician; 5. George Channells, "grip"; 6. Kenneth Styles, electrician; 7. John Weiss, musician; 8. Frank Bahr, musical director; 9. Dorrit Kelly, actress; 10. Patrician Donahue, continuity clerk; 11. Richard Dix, star; 12. Lois Wilson, leading woman; 13. Larry Anderson, electrician; 14. Jack Garabone, property man; 15. Eddie Cronjager, first cameraman; 16. Joseph Lowe, second cameraman; 17. Samuel Leavitt, assistant cameraman; 18. John O'Neill, still cameraman; 19. Joseph Biroc, assistant cameraman; 20. James Walsh, electrical research assistant; 21. Harry Lane, electrician; 22. John Findas, "grip"; 23. C. Kuhn, electrician; 24. George Kipp, stage carpenter foreman; 25. James Sheehan, electrician foreman; 26. Vincent Brady, property man; 27. Leo Biroc, property man; 28. J. Blanke, electrician; 29. James Rose, electrician; 30. David Todd, assistant director; 31. Jack Wright, property foreman; 32. Charles Miller, property man; 33. John Sola, property man; 34. Oscar Yerg, assistant scenic art director; 35. William Saulter, scenic art director; 36. Joseph Darrell, superintendent of construction; 37. Rainey Boyer, stand-in for Mr. Dix; 38. C. Monday, electrician; 39. J. Brandt, electrician.

Gossip of the

Rudolph Valentino's new picture starts with a $200,000 expense account before the cranking of a single scene. Richard Barthelmess' new contract keeps the wolf from the door

By Agnes Smith and Milton Howe

One of those lucky location trips took Gloria Swanson to Palm Beach for the winter. Here is Gloria splashing thru the expensive waters in a speed boat

Mr. and Mrs. Neil Hamilton enjoying—yes, actually enjoying—breakfast. Notice how much the pretty Mrs. Hamilton looks like both Gloria Swanson and Beatrice Lillie

Two gay young officers—Antonio Moreno and Marion Davies—in "Beverly of Graustark." Need we tell you that the story has been considerably changed on the screen?

A BOX the size of a small bungalow and containing English saddle soap arrived at the United Studios the other day. Rudolph Valentino had sent it home from Europe to clean the old gray mare's saddle. Rudy has several riding horses in Hollywood and proposes to keep their trappings as immaculate as his own. He has started work on "The Son of the Sheik."

I understand a tremendous sum of money was spent on the preparation of this picture. Frances Marion is said to have received a record price for her script. George Fitzmaurice is to be paid more money than any director has ever received for making one picture. Valentino will get a check for over one hundred thousand dollars. Vilma Banky, who will play opposite the star, is to draw a large salary. Well over two hundred thousand dollars was spent before the camera started turning.

AT the Hollywood fights the other night Lew Stone told us of his latest bit of agony. Four years ago he purchased a beautiful untamed horse. Lew trained the steed to work with him before the camera. He planned to use the nag in his present picture. While Lew was on a trip to New York a few weeks ago, someone entered the stable and romped off with Dobbin. Because the horse hasn't any license plates pinned for and aft, the police have been unable to locate him.

RICHARD BARTHELMESS has signed a contract with First National which puts him in the ranks of the big money-makers of the screen. The contract is for two years and the salary is something enormous. Up until the present, Dick hasn't been receiving anything like the money that should have been his rightful reward. But in the fall, after finishing a couple of pictures for Inspiration, he starts on his new contract.

When interviewed about his new salary, Dick simply said: "At last I have an excuse for wearing a raccoon coat."

ONE of the outstanding events in the Hollywood social season of the past thirty days was the Butter and Egg Men's convention. They met in Hollywood for several reasons, but the main idea was to convince the big butter and egg men that what their organization needs is a czar like Will Hays.

"What we need is a big man to lead us," declared President Jensen. "Such a man as Hays or Judge Landis."

What, oh, what is our world coming to, when even our butter and eggs demand a guardian! It will be a difficult job to fill, as there are few men who can tell a skunk coat from an ermine.

Camera Coasts

More prominent film folks step to the altar and a few new divorces are filed. Norma and Constance may retire from the screen at the end of their contracts. Beatrice Lillie may go into the movies

ERIC VON STROHEIM'S next picture, "The Wedding March," has as its locale the colorful city of Vienna. The two main characters are a dashing nobleman and a little harpist who strums her classical uke in a wine garden. The masterful little Austrian director was supposed to handle the megaphone and play an important rôle in Constance Talmadge's next picture. Von was released from the job when he handed in his script. It is said he had written his own part in such grandiose fashion that the character which Constance was to have played amounted to little more than an extra girl's job.

PAULINE GARON and Lowell Sherman treated New York to an up-to-the-minute romance recently. Miss Garon returned from California on the Twentieth Century Limited and Mr. Sherman met her at Grand Central and rushed her to the Municipal Building where they obtained a license and were married on the spot. After the ceremony, Miss Garon went to the studio to begin work on a new picture. This is Miss Garon's first marriage. Sherman has tried it before.

A SWEDISH director from the old country was hired to translate scripts into Swedish for Greta Garbo, Metro-Goldwyn's new find. He was assigned an office, but complained of the cold. Another office was given him with a gas-heater and he was told to turn it on.

An hour later a figure fell out the door and onto the grass lawn in front of the office. He had turned on the gas without lighting it. Someone said that when he came to he explained that he had seen them light the gas that way in the movies.

A NEW baby is expected in the Charlie Chaplin household in April. Mrs. Chaplin admitted that a new discovery will greet the Hollywood movie world during that month. The first Chaplin heir, Charles, Jr., was born last June, the day before the Santa Barbara earthquake. The elements are already preparing for the event. High tides and tidal waves are sweeping away houses along the coast. Mount Hollywood will probably move right over into the center of town the day the child is born.

BEATRICE LILLIE, of "Charlot's Revue," has had several motion picture tests and there are rumors that she may sign with either Famous Players or Fox. The English revue is leaving New York and will play an engagement in Hollywood, which is a new stunt for a musical show. So who would be surprised if Miss Lillie and Gertrude Lawrence took a fling at the movies?

Bebe Daniels goes for a ride with her grandmother. Bebe says that Grandma is a good driver, but just a little bit inclined to be reckless. Girls will be girls

After his long illness, Theodore Roberts returns to the Lasky Studio. The "grand old man of the movies" got a big welcome. Betty Bronson is telling him all the news

"I have a sad story to tell you," sings Richard Dix. The Blackwell's Island scenes in "Let's Get Married" were the cue for "The Prisoner's Song"

Design for a statue of Balboa Discovering the Pacific Ocean, posed especially by Harry Langdon and an obliging horse

"At last the Hollywood gossip proved to be right. Adolphe Menjou has asked the courts to separate him from his wife via the divorce route. In his complaint he declared that his wife "scolded, abused, harassed and found fault," saying that he was "good for nothing, puffed up and conceited."

Mrs. Menjou is accredited with saying, "Since when has it become grounds for divorce to tell a man that he is conceited, when everyone knows that he is?"

All this may help to substantiate Menjou's statement in a recent interview in *Classic* that he "knows nothing about women."

But a divorce suit is a good way to learn.

Potter

Agnes Griffith won a beauty contest in New York. Her reward was a rôle in Adolphe Menjou's picture, "A Social Celebrity"

There are certain cities which specialize in the marriage trade and certain other cities that always get the divorce business. For the convenience of those interested, we list the respective towns and their respective advantages in regard to the trade they happen to sponsor.

Marriages:

Riverside—An ideal site surrounded by orchards of orange-blossoms. Why buy your blossoms? A few rice patches also.

Santa Ana—An excellent way to meet the judge who may later arrest you for speeding.

Like the sailor who hires a rowboat on his day off, Bert Lytell spends a holiday taking pictures of his wife, Claire Windsor

Mexico—If your interlocutory decree of divorce has not elapsed the required year.

Monterey—A romantic spot with live oaks, lots of ocean, umbrella trees, etc. Prices right.

Divorces:

Los Angeles—Handy if you're busy and cant take time to go any other place.

Paris—Quick, and lots of publicity.

Mexico—Quicker, but very few press wires running out of the country.

Reno—As dead as Ancient Rome and like the old capital it is mentioned in Hollywood only in connection with location trips.

New York—The hardest state in the Union in which to obtain a divorce. You almost have to get a moving picture of your wife kissing the other man or *vice versa* before the court will listen to an argument.

John Barrymore has signed a movie contract with Joseph Schenck whereby he will receive $100,000 for a picture and twenty-five per cent. of the net profits. His contract goes into effect as soon as Barrymore completes his present picture for Warner Brothers.

John is very much in the midst of Hollywood life and he likes California so much that he has made no plans for his return to the stage.

The whole coterie of undesirable extra players are to be booted out of Hollywood by Will Hays, who has established a central casting bureau which eliminates the questionable

characters. This comes at the same time as the news that two Hollywood actors have joined the police force.

RAYMOND HATTON and Wallace Beery at last have satisfied their vengeance on their brother players who did not think the two could make a successful comedy of their own when they started the filming of "Behind the Front," a screamingly funny picture of the war.

The other day Ray and Wally were seen with broad grins smeared across their faces. They were

Colleen Moore and Alfred Green, her director, celebrate the completion of "Irene" with a song written especially for Colleen by Jean Schwarz

Harold Lloyd's latest is called "For Heaven's Sake!" and it is a comedy about a missionary. Jobyna Ralston is his leading woman

pinning up copies of a telegram received from a theater in San Francisco. It said that "Behind the Front" had broken all box-office records. These telegrams Ray and Wally plastered over all the studio bulletin boards. They wanted those who howled to read and groan again.

BY the time this appears in print, Eleanor Boardman may be married. Eleanor announced her engagement but refused to give her fiancé's name. But she says that he isn't an actor. Of course, everyone is very much baffled and perplexed. Could it be, for instance, King Vidor?

NORMA TALMADGE is to retire from the screen upon the expiration of her present contracts. Constance plans to do likewise. Norma has one more picture to make for First National, and then she starts work on a three-year contract with United Artists. At the end of the three-year contract she will give up all her motion picture work and travel.

FROM Ray Hatton comes a sad story about his buddy, Wallace Beery. Wally went on a fishing trip to one of the near-by lakes with his wife. The two were snaring a vast amount of fish when Wally spied a game warden. He cranked up the old boat and with all speed made for the opposite shore. A hundred yards off the beach the boat struck a stump hidden in the water. It overturned, forcing the Beerys to do a couple of very undignified flops into the lake.

Wally came up first. He grabbed his wife who was struggling beside him. Seeing a boat full of fishermen a short distance away, Wally began to bellow for help, but each time he started to yell his wife, who was somewhat hysterical, would scream and spoil the effect of Wally's lusty shouts. After she had interfered with four or five of his attempts to yell, he turned to her and said, "Just who is going to do this yelling-for-help business, you or me?"

The only answer Wally received was a timid little, "Do you still love me?"

Wallace has now made a solemn resolution never again to go hunting, camping or fishing with any woman, even if she is his wife.

(*Continued on page* 80)

Gertrude Olmstead, completely disguised in "Ibanez Torrent." Miss Olmstead, who is really very pretty, will marry Robert Leonard, Mae Murray's former husband

Impressions of Hollywood

"Hollywood is just like any other city—only more beautiful," writes the Editor-in-Chief of the Brewster Publications

By EUGENE V. BREWSTER

NO, Hollywood is not what you think. The film Mecca of the world is a far different place from what most people imagine. "Knocking Hollywood" is a game that many famous writers have played at, and have made famous the world over. Why? Take up your newspaper every day for a month and jot down every murder, divorce and other scandal, then see how many of them come from the Movies. Very few indeed. The industry called Society has it beaten a mile. But let anything happen in Hollywood and at once the newspapers and I'm-holier-than-thou's pounce upon the movies and with a blare of trumpets declare Hollywood to be the Devil's Pool.

Everything is quite different from what I had expected. For example, I imagined that Hollywood was rather a wild, wicked city with a stone wall around it, and that one had to have the password to get in. I also thought that it was a movie city and every inhabitant was connected with the movies in some way or was dependent on that industry. And that is just what the rest of the world thinks. Many people have told me differently, yet that vague impression remained.

Hollywood is simply a section of Los Angeles, just as Harlem and Brooklyn are sections of New York. Los Angeles has about a million inhabitants and it is a rich and beautiful city. In riding from the heart of Los Angeles to the heart of Hollywood one never knows one from the other—there is no dividing line. Therefore, there is no stone wall around Hollywood and it looks like any other prosperous city. The movies are only one of many of its industries, and one can go about for days and see no signs of movies. In fact, most of the studios are on one street, and if one did not happen to pass that way, one would never believe that this is the movie center of the world.

THE first day or two I scanned each face I saw, expecting I might overlook some important movie person—everybody does that, imagining that every passer-by must be connected with the movies. The only difference I can see between Hollywood and Philadelphia (and Atlanta and Newark and Cleveland) is that the former is more picturesque. The residences are nearly all beautiful—even the smaller ones. The hotels, office buildings, restaurants, shops and stores are just about the same as in any other large, prosperous city. Hollywood is quite up to date in everything, progressive and proud, unusually clean, with exceptionally fine traffic regulations.

The many residential sections are different because of the architecture and predominance of stucco houses and one-story bungalows. Land is very expensive—the prices being comparatively higher than in any other part of the world that I know of and going higher every day. Hollywood is beautiful nearly everywhere for miles and miles.

I HAVE seen no signs of immorality. As compared with many of our Eastern cities, it is a Quaker town. I have seen no drunkenness, no gambling places, no saloons or "joints," no lewdness, no vulgarity. Apparently, an unescorted girl can walk anywhere, anytime without being subjected to insults. Everybody appears to be respectable, polite, courteous, and busy with his or her own affairs. I have seen no beggars, nor have I seen or heard of any wild parties.

I attended the costume ball at the magnificent Ambassador Hotel given by Marion Davies and I think every movie star and director was there, but I saw no violations of the proprieties. This affair was conducted far better than many similar affairs I have attended in New York.

From all outward appearances Hollywood is no better nor worse than other cities such as Morristown, Montclair and the Oranges, N. J., New Rochelle, Brooklyn, Philadelphia, Atlantic City, Atlanta, Jacksonville, etc. It reminds me something of Brooklyn and its Flatbush suburb with a strong flavor of Bermuda.

The inhabitants look upon the movies only as one of many other industries, and one can go about for days without seeing or hearing of the movies or of a movie person. In riding about the city, one sees now and then a whole block taken up by a movie studio and there are several on one street, but otherwise one would never know that this is the movie center of the world.

The days are always warm and balmy but the nights are quite cool. I wear the same clothes and underwear that I wear on Broadway, New York.

(*Continued on page* 110)

Autrey

Courting—the old-fashioned way. George O'Brien and Olive Borden in a charming love scene from "A World of Promise"

The Mysterious Stranger

Greta Garbo entered American pictures almost by accident. And Hollywood predicts for her a sensational success

By Rilla Page Palmborg

SHE is a mystery to those of her own profession! The picture folk ask eagerly, "Have you met Greta Garbo? What is she like?"

For this new star—as mysterious and fascinating as the aurora borealis that flames across the sky of her native land—is indeed a stranger in a strange land. She is seldom seen in public and few around the Metro-Goldwyn-Mayer Studio, where she is under contract, know her. Even one of the publicity staff out there confessed he knew nothing of her history.

An interview was arranged, when she was told that a friend of mine, who also claims Sweden as his birthplace, would act as interpreter. Miss Garbo understands English fairly well, but her vocabulary in our language is limited. However, she has made amazing progress in six months, for she spoke scarcely a word of English when she arrived in New York.

The little visit she and her countryman had in their native tongue, with side explanations to me, put us all on friendly terms at once. They discussed many things from "Sprits-Bakelser and Rota-Mos," which I learned was Scandinavian food, to the vastness of our United States and the wonders of California.

GRETA GARBO is an unusual type. I wonder if anyone will ever know what thoughts are beyond her strange, blue, smouldering eyes. Without a doubt her eyes are her greatest charm. Even greater than her creamy white skin, thru which a faint pink glows. Her eyes are veiled by the longest and blackest lashes I have ever seen. So long that when she first went into pictures, she was asked to cut them. They make her eyelids appear heavy and half open. Her rather large mouth shows broad, even, white teeth when she laughs.

Ruth Harriet Louise

Miss Garbo's eyes are blue and veiled by black lashes, so long that she was asked to cut them when she first went into the movies. To the left: Miss Garbo and Ricardo Cortez in a scene from "Ibañez's Torrent"

She uses her lovely, expressive hands, as she talks. Her soft voice is deep and musical. Her odd little way of biting her lips and shrugging her shoulders, as she hesitates over a word, is fascinating.

Although taller than the average star, she is very slender and willowy. Her movements are graceful and easy.

"Ever since I can remember I must be an actress," she explained in surprisingly good English, when I asked her to tell us about herself. "When I am fifteen years old, my parents enter me in the Royal Dramatic School, in Stockholm. Here for two years I work very hard."

(*Continued on page 76*)

Why Not Give a Movie Party?

Here's an idea that you may copy in your town. A group of New York débutantes gave a Movie Carnival Ball at the Plaza Hotel and went dressed as their favorite stars. To the right you see Johnny Hines (himself) with Miss Katherine von Gontard

How many "movie doubles" have you in your town? Above is Frances Maher, dressed to represent Gloria Swanson in "Madame Sans-Gêne." Miss Maher's costume was one of the most elaborate of the evening

The girl on the left is Miss Adele Entz, all dressed up to look like Carol Dempster in "That Royle Girl." And above is Miss Elizabeth Blood. Do you recognize her as Bebe Daniels in "Dangerous Money"?

International Newsreel photos

There's Tricks In All Trades

And Warner Baxter tells about a few of the arts and wiles practised by even the most guileless movie hero

By Jane Tilton

DO you ever wish you could go behind that flickering silver sheet in the movie theater and see the things that aren't recorded on the film?

The leading man in the picture always gets the best of it—or nearly always—before the camera has ground its final grind—but that doesn't mean that all was a path of roses to him while the grinding was going on.

Far from it, according to Warner Baxter who has played leads for the last five years and ought to know.

Riding, for example. . . .

You see the gallant hero come loping along on the pinto pony, or the Arab steed or the Kentucky thorobred, and he may look to you as much at ease as if he were on the side porch in his favorite rocking-chair—but is he?

"I'd never ridden a horse in my life until I had to do it in 'A Son of His Father,'" confessed Mr. Baxter, "but when you see the picture you wouldn't guess the fact from the freak riding you watch me do. I look at it myself and think: 'Isn't it lucky they cant see my expression while I'm pulling the centaur stuff?'

"I dont like horseback riding. Maybe I'll learn to love it one of these days, but not now. You see, early in my film career I had an unhappy experience with one of the 'noble beasts.'

"I was working with Wanda Hawley in 'The Love Charm.' In one of the sequences was a flashback showing the hero in a suit of shining armor on the back of a prancing steed. Since I had never ridden up to that time, I read the 'script without a qualm.

"They put me into the armor, breastplate, backplate, the tinware on arms and legs and spurs on my feet. I wore mail gloves so there was no way in which I could hold the spear and shield. They wired the spear into one hand and the shield on the opposite arm. Then they locked me in overhead in a mail helmet so that I thought I'd smother. Then three men held the horse and a quartet boosted me up on him.

"HE was a regular plow horse and was supposed to stand still in an earthquake, but they hadn't reckoned with the loose ends of tin on my metal trousers. They scraped his sides and he began to heave. He lunged back and forth and up and down with me rattling around on him as helpless as a

(*Continued on page 76*)

"I'd never ridden a horse until I played in 'A Son of His Father' . . . nor swum a stroke until 'Rugged Waters,'" says Mr. Baxter. And yet, at the side of the page, you see him as a convincing sea-captain and a creditable cowboy

Motion Picture Jr.

Volume 1—No. 11 May, 1926

A Little Girl in a Big House

By C. H. PHILLIPS

MILDRED GLORIA is one of the luckiest little girls that we know of. To begin with, she showed remarkable judgment in choosing her parents. Of course, you know them. They are Mildred Davis and Harold Lloyd.

And now what do you think they are planning for her? Why, they are building a very large house in Beverly Hills, overlooking Hollywood, where most of the studios are. It's to cost a million dollars.

There is to be a playhouse for Mildred Gloria and it is to be big enough for her to entertain her little friends in. It will be furnished with attractive furniture and pretty draperies at the window and everybody is hoping that Mildred Gloria will ask them in for tea very soon.

Some days will be too lovely to spend indoors even in a precious, new playhouse, and anyway all children like to play out of doors. That is what Mildred Gloria's mother and father had in mind when they planned a little garden and wading pool for her.

Mildred Gloria will be two years old May 20. She will have several years for play before she begins going to school. Then, there will be kindergarten and grade school for several more years.

A little later, probably when she is of high-school age, she will be sent East for at least one year. And this is how she will spend it: She will attend a Quaker school in Philadelphia. It will be the very same school which her mother attended when she was a little girl, before she ever heard of her Daddy. Wouldn't it be nice if she could have some of the teachers who taught her mother?

Everybody expects Mildred Gloria to be an actress when she grows up and it does seem that she ought to keep up the family record. Her parents want her to choose her career for herself. If she wants to be an actress, they will be willing to help her. If she wants to be a musician or dancer, they will be just as eager to help her.

There is one thing that they insist on, however. She must be their little girl for a long long time.

Seely

Mildred Gloria Davis Lloyd will celebrate her second birthday May 20

Pauline Garon's Nephews

By MARGARET MABURY

These two little boys come from Canada for a vacation visit with their aunt in California

NEXT month when schools all over the world are closing for the summer vacation, two little boys in Northeastern Canada will be ready to start across the continent to visit their aunt. It will be their second vacation visit with her and they have been discussing all the long winter the good times they had there last summer.

Anybody would like to spend their vacation with Pauline Garon, for that is who this particular aunty is. The devoted nephews are Pierre and Marc.

Until last summer the boys had never met their aunt. They often saw her on the screen when their father and mother took them to the neighborhood movies on Friday night and they had written many letters to her.

When the train arrived in Los Angeles, the porter had his hands full to keep the boys from falling off the platform. They were tingling to catch a first glimpse of their aunt and she was the first person they saw.

What a happy family gathered around Pauline Garon's dinner table that night. There was Miss Garon at the head of the table with her two little knights on either side.

The next morning the boys saw a movie studio for the first time. They met Anna Q. Nilsson, Shirley Mason, Viola Dana, Dorothy Mackaill and Mildred Davis. Soon they were acquainted with everyone and were having the time of their lives.

Then the director gave them work in one of the scenes in the picture Miss Garon was making. They were so tickled with this responsibility that they spent half the night writing to all of their friends back in Canada to tell them that they were movie actors now.

The summer flew by. The boys became more fond of their aunt than ever and their aunt could not bear the thought of giving up her little sweethearts. But boys must go to school and fathers and mothers deserve to have their sons with them when they want them.

One day a letter arrived from Canada. The boys must come home. It was sad business, this job of getting ready to leave, and more than one tear was shed before the day rolled around when they would say good-bye. No wonder they are eager to return to Hollywood.

Seely

Pauline Garon with little Marc and Pierre, his elder brother. The boys live in Canada

When I Was a Little Boy

By WALLACE BEERY

Do you know what a ragpicker is? Perhaps you know him by the name of ragman; but if you live in a crowded city, you may never have heard of him at all, so I had better introduce him. He is the man who drives his lean and lanky horse or mule thru the streets or alley and buys rags and paper and most anything that housewives get tired of seeing around the house.

Happy George was the name of the ragman who came thru the alley in the little Missouri town where Noah and I lived when we were boys. We never knew just when he would come. That is, we never knew exactly the day; but whenever the day was perfectly splendid with warm sunshine, we were pretty sure to hear his song, which began, "Any iron, any rags, any bottles today."

That was a signal for us to get down to the barn with all the old things we had been collecting since the spring or fall housecleaning. Then he would get down and out of his wagon and poke all our things into a tow sack so that he could weigh them. While he weighed he talked and asked us if we had been good boys since he last saw us and then he would count out pennies to pay us according to the weight of our rags.

I dont remember ever getting more than eleven cents from him at one selling, but that seemed a great deal for a little boy. And always Happy George was so kind and jolly that I thought he was the most wonderful man I had ever seen.

Wallace Beery doesn't have a picture of himself when he was a little boy. Our artist thinks he must have looked like this. Would you recognize him?

That's why I decided very early that I wanted to be a ragpicker so I could drive a horse and wagon and buy old rags and papers from little boys and girls and give them shining copper pennies in return. But I never did get to be a ragman.

There was one other thing I wanted to be when I grew up. If I couldn't be a ragman, why I would like to be an elephant trainer. That's how it happened that I joined Ringling Brothers circus, where I could actually help train the elephants to do the stunts they did for great crowds of people. I didn't know until then that I wanted to be an actor.

I still like elephants, but you cant quite keep an elephant just for a pet. I have to be contented with my hunting dogs. I wish you could see them. I keep a whole pack of various kinds at my home in Hollywood and every time I have a few days' rest between pictures I take them off to my hunting cabin high in the Sierra mountains and have a great time hunting and fishing.

There's nothing I would rather do than to hunt and fish except, perhaps, to be a ragman.

The Junior Answer Man

JOE FRANK COBB

Answers the questions asked by our junior readers

GEORGE S.—I'm glad to welcome you again. Come as often as you like. The addresses you ask for are as follows: Fay Wray and Billie Dove, Universal Studios, Universal City, California; Ruth Taylor, Mack Sennett Studios, 1712 Glendale Boulevard, Hollywood. Miss Dove is now working on "The Star Maker."

RUTH.—Your sketch was very good. We aren't using such things in Movie Jr. now, but thanks for sending it.

ISABEL M.—Joan Crawford played with Jackie Coogan in "Old Clothes." Write to her at Metro-Goldwyn Studios, Culver City, California. Baby Peggy isn't playing in pictures now. She's growing up. Mary Kornman's address is Hal Roach Studios, Culver City, California.

LIGHTNING.—Ramon Novarro was born February 6, 1899. His address is Metro-Goldwyn Studios, mentioned above. He and Lillian Gish are not engaged. I haven't heard him say, but he probably will marry some day. John Gilbert is thirty-one years old. His address is the same as Novarro's.

ELLIS P.—Your questions are such funny ones I cant answer them. Didn't you know that Farina isn't a girl at all. The real name is Allan Clay Hoskins.

Little boys and girls in the movies have to study their lessons between scenes

MARGUERITE.—Leslie Fenton will be glad to know that you are one of his devoted fans. His very latest picture is "Sandy." Among other pictures he has played in are "Havoc," "Lazybones," "Thunder Mountains," "The Ancient Mariner" and "The Road to Glory."

RALPH.—Yes, I have been in Oklahoma. I once visited an Indian reservation there. Here are the addresses: Tom Mix, Fox Studios, 1401 North Western Avenue, Hollywood; Hoot Gibson, Universal Studios, Universal City; Monte Blue, Warner Brothers Studio, 5842 Sunset Boulevard, Hollywood.

MASAKAZU.—So you live in Hawaii? Well, that's not so very far from California, but I have never been there. Wish they would take us there on location some time. I cant give you all the addresses I know. There would be too many. You will notice several in this department and if there are some particular ones you want, I'll give them to you.

IDA MAUDE.—Jackie Coogan was born in Los Angeles, October 26, 1914. His latest release is "Old Clothes." Baby Peggy was born October 26, 1918. Her last picture was "Helen's Babies."

ROSE.—I'm looking up information you asked for.

That Perfect Boss

By ALICE LESLIE

Everybody likes to work for Irving Thalberg. "He's the one genius in the business," says John Gilbert

IRVING G. THALBERG. . . . Mention his name at Metro-Goldwyn Studios and one would think you had spoken of Mahomet to a band of the Faithful.

"I get positively maudlin when I think of him!" cried Jack Gilbert, "I'm everlastingly indebted to him. Look how I dubbed along until he took hold of me! He's the only genius in this business. If he were to leave pictures, I'd feel that I had to go too. I'd have a superstition that that was the end of me, because Thalberg's been the reason for my success—if any.

"Isn't it funny how life works out?

"I knew Thalberg when we were both kids out at Universal. He'd come out to the Coast as secretary to Carl Laemmle. I was assistant director and general factotum to Maurice Tourneur. We lorded it over our respective departments and we hated each other. Why? I dont know. I suppose I thought I knew more than Thalberg did—and he probably knew that he knew much more than I ever would. So we snarled when we met.

Nathaniel Frank

Thalberg is a young man in his twenties. He was responsible for such successes as "The Merry Widow," "The Big Parade" and "La Bohème"

"He's never afraid to admit he's wrong. Takes a mighty big chap to do that. And inspiring! Why he can hypnotize you into believing that you're the one great actor of all time and you're working in the greatest masterpiece of history and the whole thing rests on you!

"WHEN we talked over my part in 'The Big Parade,' I said: 'Yes—nice part!' 'Why you're insane, man!' he returned, 'It's the biggest chance you've ever had!' Twenty minutes later, I walked out of his office completely sold. A wooden man with rickets would think he was a second David Garrick after Thalberg had been at him!"

"IF Irving Thalberg were a politician, he'd be a Mussolini—if he were a poet, he'd be a Shelley—if he were an actor, he'd be a Barrymore!" exulted Agnes Christine Johnston, who writes stories and continuities under the young dictator.

"He's so marvelous that no one who doesn't know him can believe it. Seeing him sitting in with all the important people, looking such a boy—he's only a little over twenty-six!—and deferred to by everybody, you'd think either they were crazy or you were, if you didn't know. But if you stayed and listened, you'd understand. He has a mind like a whip. Snap! He has an idea—the right idea—the only idea!

"You'd better stop me. I cant stop myself when I begin talking about him."

"He can smell a story," observed Hobart Henley, director. "That's one reason for his arriving at the top in one leap.

"We dont work on an efficiency expert's schedule here. We do things as we see them, because Thalberg's a reasonable man. He doesn't want a lot of pictures containing his own ideas—he wants pictures with the ideas of the people who are paid for them. He wants me, for instance, to give him the best stuff I have—mine—not a rehash of his.

"But if something that read well turns out not so good on the screen, I go to him and like that——" Mr. Hobart snapped his fingers, "he has the remedy.

"He's brilliant. But he wasn't only born that way. He's on the job every second of every hour."

"HE's never hard to see," said Eleanor Boardman, "He's a frightfully busy man and a frightfully important one, but no one who asks for him finds it difficult to get in.

"He's so fair. He always hears your side with an open mind and never says: 'Do this because I tell you to do it!' but 'Do it because So-and-So.' Or, 'Well, you may be right. Try it your way and see.'

"I remember I met him at a party. He isn't the sort of man who goes to a party and talks business. He goes for a good time and has it!

"He's a man in whom you have immediate and justified confidence. He's a miracle that couldn't happen again!"

Five years ago, the "miracle" was receiving thirty-five dollars a week as stenographer for a firm of cotton brokers. Fifty thousand a year is a conservative estimate of his present salary for his "job" of caring for half M-G-M's productions.

"Every man has a theory of life," Irving G. Thalberg once confided. "Mine happens to be that if you believe in a thing hard enough and have sufficient enthusiasm to make others believe in it with you, you cant fail.

"It's not so much what one man does, but what he can get from the other fellow that counts.

"I believe that nine out of ten things that any man or woman does anybody else could do. It's the tenth thing that makes the man."

(*Continued on page 97*)

Just Among Ourselves

A few pertinent and impertinent comments about people we all know

By Agnes Smith

THE prize for the best story of the month goes to Albert Parker, director of "The Black Pirate." Mr. Parker also knows ninety-nine other good ones. But here is the prize-winner.

Hollywood was disturbed by a slight quake that was caused neither by Pola Negri's announcing an engagement or a story conference with Eric von Stroheim. A few hours after the disturbance, an electrician approached Douglas Fairbanks. "Say, Mr. Fairbanks," he remarked, "did you feel the earthquake this morning or are you a member of the Chamber of Commerce?"

Ball

REX INGRAM'S picture, "Mare Nostrum," had a cold première in New York and the wise-guys checked it up as a flop. Mr. Ingram's visit to Europe hasn't done him a great deal of good. For one thing, he has taken the most unpleasant features of the Continental films and "Mare Nostrum" will have a disagreeable flavor to most audiences.

The principal love scene, for instance, is filmed in an aquarium. While Alice Terry and Tony Moreno declare their love, you see in the background an octopus eating small crabs. The scene runs interminably and it is one of the most annoying we ever have witnessed.

Furthermore, Moreno has the world's most thankless part. He plays the rôle of a Spanish sea captain whose son is killed when a German submarine torpedocs a Mediterranean liner. When Moreno hears of the boy's death, he falls flat in a faint, which is hardly the sort of reaction that gets sympathy for a hero.

However, "Mare Nostrum" will not have the failure that was predicted for it. In spite of the fact that it was coldly received, it has been doing good business in New York. Why? Simply because there is a large Italian and Spanish population which is intensely interested in it.

"LA BOHEME" will be presented thruout the country without the benefit of Puccini's music. The American copyright to the score of the opera is owned by Ricordi, the music publisher, and not a bar of it may be played as accompaniment to the film.

And the picture loses a great deal when the story is divorced from the music that made it famous. At the Embassy Theater, the orchestra plays a funny burlesque of the Puccini music. The music has the outline of the Puccini score but it is different enough in melody to be within the law. It's a dreadful piece of hash and the best thing to do is to ignore the music and watch the picture.

MARY LEWIS, who made her début as *Mimi* at the Metropolitan Opera House, attended the first-night of the film "La Bohème." Miss Lewis is much more charming as *Mimi* than Lillian Gish. For all her celebrated technique, Miss Gish seems absolutely incapable of getting under the skin of a character. Her *Mimi*, except for some moments of gaiety, is the waif of "Broken Blossoms." Unfortunately, the *Mimi* of the Latin Quarter was a joyous girl and not a cowed and beaten spirit.

As played by Miss Gish, *Mimi's* meeting with Rodolphe is absolutely without feeling or imagination. All the coquetry of the meeting—the little incident of the key—was removed from the script, and when *Mimi* comes into *Rodolphe's* room to light her candle, she gives the poor fellow one of those "dont beat me glances" and makes a straight line for the stove, for all the world like a shivering alley cat. And when the scene is all over, you feel that *Mimi* likes *Rodolphe* merely because he owns a nice, big stove.

It's hard to see why an artist like Miss Gish, who is credited with feeling and intelligence, twists a well-rounded, beautifully drawn and delightful character like *Mimi* just to fit it to the limitations of her own little tricks.

JOHN GILBERT, on the other hand, lives the character of *Rodolphe*. In fact, "La Bohème is Gilbert's picture. His enthusiasm, his sincerity, his complete abandon to the rôle, makes Lillian Gish's performance seem pale and puny. In scene after scene, while Miss Gish is getting all set for a pose and for a gesture, Gilbert jumps in, tears up the scenery and sweeps the situation away from her.

ALL this criticism of "La Bohème" is written almost against our wishes. We had made up our mind not to hand out any more praise to Gilbert. The feminine writers have been accused of falling under his spell. The Magazine has been taken to task for praising him too enthusiastically. We have only a casual acquaintance with Mr. Gilbert and we are not particularly fascinated by him. Nevertheless, facts are facts and Mr. Gilbert is a great actor.

RICHARD BARTHELMESS has gone to California to work in Hollywood for the first time in many years. When he left, he took with him for train reading, the book entitled "Why We Behave Like Human Beings." It was a big help.

RICHARD DIX tells this one. A little Irish boy lived next to a little Jewish boy.

"Come on over and play," called Abie to Mike.

"No, I wont," answered Mike.

"Aw, come on," yelled Abie, "We wont play for money.

"Local Boy Makes Good"

But William Haines finds that the triumphant return to the old-home town isn't all it's cracked up to be in fiction

By
SARA REDWAY

Ball

Haines entered pictures by way of a "New Faces" contest. His was pronounced the newest face seen up to that time

Altho movie stars are supposed to be kings of the earth, the village band failed to meet Haines when he went back to old Virginia

MANY boys who leave home to succeed live only for that day when they can return rich and famous. For there is no use in swaggering about in a company that can swagger louder and more funnily than you can; no point in wearing a high hat if every other hat in the party tops it by two inches. There is nothing like being that large toad in the small puddle, providing you dont have to remain there until the water is stagnant.

I believe that every man in the country on a meteoric rise dreams nightly of the day when he can go home and strut a little before Mrs. Johnson, the old lady on the corner who was so disagreeable when he ran over her freshly sown grass seed. He imagines her surprised and humble manner and his kind and gracious bearing, never knowing or dreaming of his reception as it will really be. For he can never be more to Mrs. Johnson than a dirty little nuisance of whom the less seen, the better.

FOUR years ago William Haines, that tall young man faintly reminiscent of Charles Ray, whom you have seen in "Little Annie Rooney," "Mike," and "Sally, Irene and Mary," set out to seek his fortune. He was working in an investment and securities company in Richmond, Virginia, clipping coupons at twenty dollars a week. His employers didn't miss him greatly when he left and gloomily predicted that he would never set the world on fire. Shortly after he landed in New York, he read that tempting advertisement of the Goldwyn Company for "new faces."

Most any kind of face, figured Mr. Haines, is a new face, so he had his picture taken and sent it on to California. Eleanor Boardman and William Haines were chosen from the thousands of applicants as having the newest faces seen up to that time, and Mr. Haines was sent for, all expenses paid.

FOR a while he was turned out to pasture on the Goldwyn lot and after he had become somewhat acclimated, he started to work. Since then he has stepped into the rôle of leading man, that desirable position where the hours and work are easy and silence is golden. This winter his future seemed assured enough to warrant a return to the old home town and the prospect of a band at the station and the pathway strewn with flowers didn't seem so foolish. But this is the story of Mr. Haines' triumphal return to the scenes of his childhood.

"When I landed in Richmond," he said, "I met my father and mother, saw all my old friends, and went back to the office where I had been working before I decided to get away from it all. That was all right, but what I really wanted to do was to go back to the little village where I had lived all my life. To tell you the truth, I expected to stir up a little bit of a flurry. The owner of the leading moving picture theater there had met my father and made him promise that if I ever came home I should show up there and make a personal appearance. So my father, mother and I packed our best clothes and started out."

(*Continued on page* 104)

THAT'S OUT

Some random shots by Tamar Lane. With pictures by Harry Taskey

What Price Exclusiveness?

SOCIETY in Hollywood is a complete failure. At least, so far as the film colony is concerned. Two or three months ago an élite establishment to be known as "The 400 Club" was organized to provide the studio colony with an exclusive club-house where they might enjoy social activities on a high plane.

There was a grand opening and everything was proceeding beautifully. Everybody predicted great success for "The 400 Club." The surroundings were elegant and everything was done on a lavish scale. Then somebody announced that membership dues at the club would be $1,000. It was stated that this sum was being asked in order to keep the club up to a very exclusive standard.

Hollywood's noted screen celebrities, many of whom are only earning three or four thousand dollars a week, felt that this was too high a price to pay for exclusiveness. Anyway, they reasoned, how could a club be exclusive which catered strictly to the motion picture profession?

Besides, they could go down to the beach club at Santa Monica and rub elbows with the same "400" at a considerable saving. So it looks as tho Hollywood's first big society establishment is a fizzle.

Movies à la Carte

ONCE upon a time when we went to the picture show, they simply served us movies. Then they began to give us orchestras and overtures. Next came prologs, rapidly followed by opera singers, dancers and jazz-bands.

Now an exhibitor in Chicago is beginning to serve tea with every performance.

Apparently our photoplays are getting so inadequate that they cannot stand on their own merits. If this sort of thing continues, our cinema palaces will soon be featuring trained monkeys and acrobats and using the movies for "chasers." Or better, perhaps, we may shortly find signs outside picture theaters announcing:

Big Five Course Dinner Served with Each Admission
Everything from Soup to Nuts
High Chairs for the Baby
Dancing between Reels

The Warner Stampede

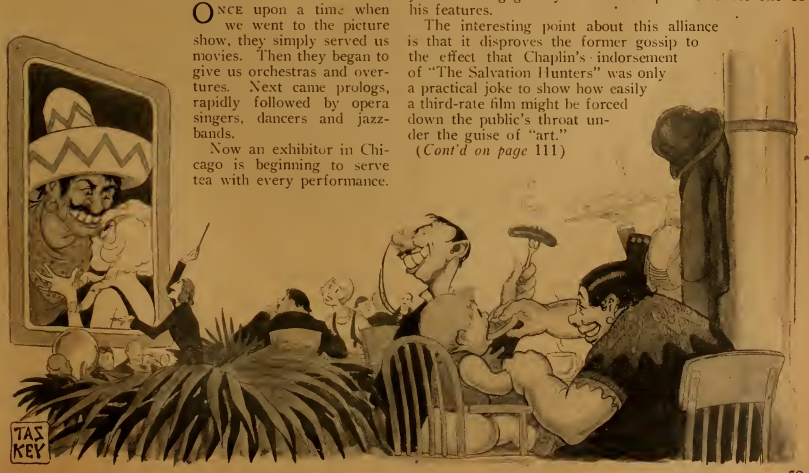
THE Warner Brothers are making radical changes in the ranks of their players. Actors and actresses are quitting the Warner Studio in carload lots. Among those who have already departed, or who are expected to depart in the near future, are John Roche, Dorothy Devore, Huntly Gorden, Marie Prevost, Patsy Ruth Miller, Clive Brook and Willard Louis. It is also rumored that Rin-tin-tin has threatened to quit the company unless it accedes to his demands of an increase of ten bones a week.

Von Sternberg Returns

TWO or three months ago this department predicted that the much-ridiculed Josef von Sternberg would some day stage a comeback. It looks as if this forecast is already on the road to fulfilment. Von Sternberg has just been engaged by Charlie Chaplin to direct one of his features.

The interesting point about this alliance is that it disproves the former gossip to the effect that Chaplin's indorsement of "The Salvation Hunters" was only a practical joke to show how easily a third-rate film might be forced down the public's throat under the guise of "art."

(*Cont'd on page* 111)



All Aboard the Limerick Liner

Spring in England!—could anyone meet
With a happier, pleasanter treat?
Dont YOU want to be there,
When it's Spring everywhere?
If you do—then dont fail to compete.

For the Liner is scheduled to sail
To England this month without fail.
Competition is strong,
So if you'd go along,
Rush your Limerick Lines thru the mail.

They play tennis in England a lot,
Bert Lytell is the champion shot;
Tho Miss Nixon, you bet,
Puts 'em over the net,

— — — — — — — —

Are you going to be one of the lucky passengers on The Limerick Liner? We have $50.00 to divide among five writers of clever lines. Remember that the line you submit to complete a limerick must rhyme with the first two. Send as many as you like before April 20. Address: Limerick Contest, 175 Duffield Street, Brooklyn, N. Y.

In the country try spending a day,
Where young Colman and Miss Banky say
Is the spot most romantic
That side of the Atlantic,

— — — — — —

Lovers quarrel in England, they say;
Here's a pair you'll run into some day;
Young McGregor's sure peeved,
And Miss Borden looks grieved,

— — — —

May McAvoy and your friend Pat,
Will be seen in the old costumes that
May's parents did wear
On a wedding trip there,

— — — —

Over there you'll meet film stars galore;
Miss Boardman is one —you'll adore
Her expression ironical
At Creighton Hale's monocle,

— — — —

When Mother Knew Best

Irene Rich wanted her daughters to be something besides "Irene Rich's girls," so she sent them to school in Europe. And it was the hardest sacrifice she ever made!

By Elisabeth Petersen

THIS is a mother story.

It is difficult to imagine a charming and beautiful motion picture actress who looks as if she were on the safe side of twenty-five, the mother of two girls—and one of them sixteen!

Growing daughters are worse than family albums. They shoot up so quickly, almost overnight. Leg-of-mutton sleeves can be ignored, Merry Widow hats excused, those snappy bathing pictures laughed off. But a daughter of sixteen!

And at that, instead of relegating her girls to the background and posing as an unmarried ingénue, she pushes them right out into a close-up.

I take a great pleasure in introducing to you the mother of Frances and Jane, Irene Rich.

Even when Frances graduated from high school, her mother did not make any excuses for her.

There was none of:

"Frances isn't really as old as she looks. She's awfully tall for her age and really she's just a baby."

No indeed. Such evasions were not for Irene.

Photos Monroe

Jane and Frances loved California, but their mother sent them to Switzerland, where the fact that their mother is a movie star will mean nothing in their lives

INSTEAD of that, all the magazines and newspapers carried pictures of Frances with her first grown-up hat, high heels, graduation bouquet and all.

Frances and Jane are almost as popular with her fans as is Irene Rich herself.

"The thing I like best about you, Miss Rich," one of them said on her recent personal appearance tour, "is Frances and Jane. I love reading about you all in the magazines."

So after that, what could I do but take my cue as to what the public wants?

Just now it would be impossible to write of anything else in connection with Irene Rich, anyway. Her children are in school in Switzerland and she is lonely for them. She talks about them to anyone who will lend a sympathetic ear.

"Why did you send them abroad to school?" I asked her.

"Because—oh there are so many reasons for it," she said.

"First of all, Frances has graduated from high school and she cant get into college for two years. She is going to Vassar, you know. In the meantime, a finishing school is the only solution, and I feel California has given her all the advantages it has to offer a girl of her age.

"I KNOW it sounds like typical mother braggadocio to say this, but she's a marvelous swimmer and a wonder with a surf-board. She's an expert tennis player and rides a horse like a young Tartar. Oh yes, that girl of mine is a perfect product of California sunshine." This last with a twinkle in her eye.

(*Continued on page* 100)

Honorable Mention

The outstanding performances of the month selected by Laurence Reid

Lon Chaney and Renée Adorée give arresting portrayals in Tod Browning's production, "The Black Bird." To the right is Greta Garbo, a magnetic and fascinating newcomer, who makes her American début in "Ibanez Torrent"

Above are our old friends, Raymond Hatton and Wallace Beery, who give gorgeous comedy performances in "Behind the Front." These two gentlemen, long the strength of supporting casts, are now stars, if you please

Below is Adolphe Menjou, who grabs off just one Honorable Mention after another. Mr. Menjou's latest is "The Grand Duchess and the Waiter," which is very light comedy played in fine fashion by Mr. Menjou

John Gilbert is magnificent in King Vidor's production, "La Bohème." Here is romantic acting at its very best. Lillian Gish is a pallid and monotonous *Mimi* who wins Honorable Mention merely by the technical proficiency of her work

Renée Adorée, John Gilbert and Lillian Gish in "La Bohême"

By LAURENCE REID *and* AGNES SMITH

The Picture Parade

Sixteen new film productions which offer you a complete and well-balanced program of entertainment

La Bohême—Romantic Drama

STILL another picture has opened on Broadway which threatens to run until every woman in the city and most of the visiting sisters have paid the tribute of a few tears and sighs. For "La Bohême," King Vidor's newest production, reaches the screen at a moment when there is a big need for a good, sad love story.

The picture was suggested, of course, by Henri Murger's "Scenes de la Vie de Bohême" and the opera libretto which was derived therefrom. It was the first great love story of the Paris Latin Quarter. "Trilby" came later and "Louise," the third story of a veritable trilogy of Montmartre romances, is a granddaughter of Murger's *Mimi*. Murger started the whole Latin Quarter fever and countless young foreigners and French provincials were inspired by the love story of *Rodolphe* and *Mimi* to climb Mont Parnasse.

And so "La Bohême" comes to the screen overgrown by traditions and sentiments, and it is only by considering these overgrowths of the years that one can measure the achievements and deficiencies of Mr. Vidor's production.

However, it is not fair to check up the deficiencies to Mr. Vidor. His direction is all that could be wished for. The picture has lyric charm, pictorial beauty and fine feeling of sentiment. The deficiencies lie in the script and in the performance of Lillian Gish, as *Mimi*.

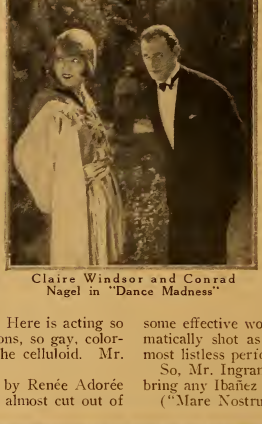
The script, prepared by Mme. Fred de Gressac, quite deliberately overlooks some of the best incidents of the story. All the coquetry of the meeting between *Mimi* and *Rodolphe* is carefully washed out and the joyous *Mimi* who so impulsively falls in love becomes merely a wretched little waif and a fit subject, not for a love affair, but for a settlement worker. *Musetta's* gorgeous entrance is changed to a commonplace introduction and the poignant episode of the muff is scarcely touched upon. It's a cautious script, tailored for the limitations of Miss Gish, but not a colorful one.

Lillian Gish's *Mimi* is just what this confirmed old cynic thought it would be. It has moments of beauty and it has moments of pathos. And, altho a veteran of the screen, Miss Gish photographs like a child. But she is never, for a single second, a spirited and joyous *Mimi*. Miss Gish's *Mimi* is beaten from the start. In her love scenes, she cringes and shrinks—something that no girl shou'd do, on or off the screen. There is a fine distinction between positive virtue and negative virtue that she doesn't seem to understand.

Technically, Miss Gish is a good actress, altho handicapped by mannerisms which give a monotony to all her performances. But her work is so studied and so careful that she gives you an impression of coldness even in her most moving scenes. In fact, in her one moment of abandon in "La Bohême"—a dance in the woods—the first-night audience openly snickered.

But now let us go on to the real reason for the great popularity of "La Bohême." It is the performance of John Gilbert. We are getting tired of praising Mr. Gilbert, but what can we do about it? He runs away with

Antonio Moreno and Alice Terry in "Mare Nostrum"



Claire Windsor and Conrad Nagel in "Dance Madness"

Clara Bow and Alice Joyce in "Dancing Mothers"

the picture; he makes the production. Here is acting so exuberant, so filled with human emotions, so gay, colorful and live, that it fairly burns up the celluloid. Mr. Gilbert is a perfect *Rodolphe*.

Another great performance is given by Renée Adorée as *Musetta*. Unfortunately *Musetta* is almost cut out of the picture. What a pity! In a few fleeting scenes, Miss Adorée does some memorable acting. If she had had more footage, we would have had one of the best portrayals of the year. The minor characters are played with spirit in the *opera bouffe* style.

"La Bohème" will be immensely popular, thanks to Mr. Vidor's fine direction and Mr. Gilbert's great acting. Miss Gish's loyal followers will find much to admire in her work. And everyone will be satisfied, particularly the man at the box-office who sells the tickets. What a busy summer he has ahead of him! Metro-Goldwyn.—A. S.

Eleanor Boardman and Charles Ray in "The Auction Block"

Mare Nostrum—Drama

Rex Ingram, Esq.
Nice, France.
My Dear Mr. Ingram:

If you will come home immediately, all will be forgiven. Of course, it is lovely over there on the Riviera, but either you are making pictures or you are not making pictures, and it is about time you decided whether the movies are worthy of your best efforts or whether picture-making is merely an evil necessity.

"Mare Nostrum," if you ask me, is a soggy show. This Ibañez war story is decidedly out of date, with all its silly spy stuff and its undertone of hate. It isn't very good melodrama, either. The love story is unpleasant, there are too many tragedies and there is a sinister quality about it that is almost decadent. Many of the backgrounds are undoubtedly beautiful and some of your sea scenes are pictorially effective. But that's as much as I can say for the picture. Oh, yes, and Alice Terry does some effective work in the scene in which she is so dramatically shot as a spy. But Antonio Moreno gives a most listless performance in the hero's rôle.

So, Mr. Ingram, will you please come home and dont bring any Ibañez stories with you.—A. S.

("Mare Nostrum" is released by Metro-Goldwyn.)

Behind the Front—Comedy

THE war is brought home with a laugh in "Behind the Front"—what with that pair of inimitable comics, Wallace Beery and Raymond Hatton, working together and showing the way. So we see the social side of the conflict—the social side "gagged up" with a lot of rollicking by-play. Beery goes back into his erstwhile Swedish character, that of a detective, while Hatton is a crook pursued by the "bull." They enlist when a girl hands each a photo of herself—a trick she has worked with several recruits for her brother's company.

That's the start of the thing and it's off on a high-voltage laugh. It is broad burlesque of the W. K. army private. The titles help out immensely in building the fun, yet the scenes are not necessarily in need of them—that's how spontaneous it is. Some may call it a steal on "The Big Parade." But it should be remembered that this is sheer burlesque calculated to strike your funny-bone and nothing else. Beery and Hatton put it over.—*Paramount.*—*L. R.*

The Grand Duchess and the Waiter—Comedy

WE haven't a bit of doubt about Mal. St. Clair's having gone Lubitsch, after witnessing his directorial efforts with T. G. D. and the W. The Paramount playboy has cut a leaf from Herr Ernst's scrap-book which contained "Kiss Me Again." This new tidbit of humor is almost as thin as vapor. But while it "vapes," it manages to warm you with its steam.

The title tells it. The Russian revolution having

Tom Mix and Olive Borden in "The Yankee Señor"

Syd Chaplin and Patsy Miller in "Oh, What a Nurse"

Alexander Carr and George Sidney in "Partners Again"

thrown a lovely grand duchess out of a job, she comes to Paris as Florence Vidor and the suave Adolphe Menjou proceeds to dance attention upon her as a waiter. The fun of the piece is in watching the duchess fall for the tea hound.

There are times when it becomes quite silly and inane, and if you judge it too closely it has its faults. Really it is nothing but a series of episodes joined together—episodes touched with satire and caprice. It is cleverly picturized and played adroitly by the Menjou and Miss Vidor. It scores heavily with its ginger and spice and speaks volumes for St. Clair, who knows how to season a dish after the Lubitsch manner.—*Paramount.—L. R.*

Ibañez' Torrent—
Romantic Drama

IBANEZ was not inspired when he wrote "The Torrent." As movie plots go, it is far from being fresh save for its unhappy and somewhat grand-opera ending. *One might call it a very good, common, sound, legitimate romance which presents itself along conventional lines, playing the melancholy swan song of separated lovers. The background is sunny Spain—which is not so sunny as a setting here.*

As Ibañez has it, the hero is a member of an up-and-coming family and the heroine just a bit of common clay. His mother will not permit their marriage and in order to forget, the girl goes away to Paris, has legions of lovers, becomes a great singer, while the youth remains at home and marries the girl of his mother's choice. If you admit this is old, you are admitting the truth, but then on the other hand, it is very well done and its unconventional ending, seeing the hero completely conventionalized by marriage into a puffy, stupid man, being rebuffed by his erstwhile sweetheart, gives it a certain tang that lifts it up and makes it a work of real substance.

The settings are very atmospheric and suggest a real Castilian flavor. Probably the most important feature of the film is the latest Greta from Sweden. This is the Greta Garbo, a pretty, wistful, and intensely feminine young person, who suggests a composite picture of a dozen of our best-known stars. Making her début in the film, she registers a complete success. She is not so much an actress as she is endowed with individuality and magnetism. Ricardo Cortez is sufficiently Spanish in make-up to pass thru any bull arena.—*Metro-Goldwyn—L. R.*

A scene from "Moana"

Moana—Nature Drama

ROBERT J. FLAHERTY'S "Moana" is a wonderful work of photographic beauty. It is a poetic record of Polynesian tribal life that might be called an earthly paradise. As a picture, it deserves to rank with those few works of the screen that have the right to live. While it records the events in the daily life of a Polynesian youth and his family, its real value rests in its beauty.

It comes as a soft breath from a sunlit isle washed by a marvelous sea—and as nature is beautiful, so "Moana" is beautiful. On that score it achieves greatness, primarily because of its relationship with the natural elements. It is a celluloid idyl which sings of the loveliness of land and sea and air and of man who has found contentment with beautiful surroundings.

Watching this picture, the grip of modern civilization leaves you and you become an innocent primitive like Moana. You are freed of the so-called shackles of civilization as you follow him.

It took Mr. Flaherty nearly two years to photograph this picture. While it does not show life in the raw and the undying will to live as shown in "Nanook of the North," it must be appreciated that life is not so cruel or so exacting in the South Seas. The picture becomes real. The people in it are easy, natural, childlike primitives who are enjoying themselves. Therefore, it is a work of the utmost simplicity. We cannot say that any group of scenes is more beautiful than any other—for all seem beautiful and true, but we will mention several that leave their imprint on the memory. These include

(*Continued on page* 84)

All Comedians—and All April Fools

Thomas Meighan
April 9

Constance Talmadge
April 19

Mary Pickford
April 8

Charlie Chaplin
April 16

Harold Lloyd
April 20

Muray

"Shall I Go Into the Movies?"

Marion Meyer Drew will cast your horoscope and tell you if the stars forecast a career for you in the movies

EDITOR'S NOTE: **The Editor of MOTION PICTURE MAGAZINE hopes that this department will be of benefit as well as entertainment to its readers, but neither this publication nor the writer of this department can assume responsibility for any statements made herein, because inaccurate data is sometimes furnished even tho the sender may have every reason to believe it correct.**

All comments made are based on Astrological rules. In order to apply these rules to the Horoscope of the individual, the following facts about yourself must be submitted:

Your date of birth.

Your year of birth.

City or nearest town and county of birth.

The hour and minute of the day or night.

Sex.

G. M. C. S., August 27th:

You are primarily a business executive, with plenty of good sound ideas and at the same time much originality and keen wit. Your best place is really in the position of office manager, advertising manager, lecturer or salesman. There are such opportunities to be found in motion picture work, but the acting is not for you. Your field would be found in either the exploitation or publicity end of the picture industry.

F. S. S., October 29th:

A natural indolence together with too many social or emotional interests is a handicap in your progress in almost any occupation you might enter. There is nothing in your horoscope to justify an ambition to enter motion picture work, and you would probably be happier sitting in the best seat in the house watching the doings of your favorite star than you ever would be in trying to emulate those activities in person. I would suggest for you the management of a motion picture theater, as you have a strong sense of what makes good entertainment and the innate ability to surround yourself and your friends—who would be your patrons—with luxurious and harmonious conditions.

L. M. R., September 1st:

Good nature, much criticism, some natural fickleness and a good share of temper are the outstanding characteristics of this horoscope. I doubt if L. M. R. has any outstanding ambition or any great illusions about the mark which must be made in the world, pleasant friends meaning much to him or her—for this person did not tell me whether the birth date was that of a woman or of a man—and not too heavy responsibilities being another prime requisite. The governing planet of the movies is really the strongest force in this chart, but some subordinate post should be occupied.

H. L. T., ————:

I am so sorry but I cannot give any delineation of a character from the data you supplied me. Let me quote to you: "Date of birth, 1892, hour of birth, Sunday": You will have to pay closer attention to detail than that in any line of work if you wish to succeed, while such mistakes as this are apt to draw down the displeasure of superiors upon your head. Try again, and better luck next time.

E. S., December 24th:

You should never under any circumstances associate yourself directly with the motion picture industry unless you wish to bring into your life a long train of deceptions, losses, peculiar and even abnormal mental and emotional conditions, while actual physical injury is also a strong probability. Your life in any circumstances will be an unusual one, with some remarkable incidents centering about your life from your twenty-seventh to your thirtieth years. Do not marry at this time and do not expect any great success in business or public life. Your best line of work would be something connected with literary

(*Continued on page* 94)

The Girl With the Funny Face

"I notice," observes Alberta Vaughn, "the prize beauties seem to have time to take a vacation. I never do"

By ALICE LESLIE

In the last two months, Alberta has had more inquiries about her to The Answer Man than any other feminine star

LOIS WILSON, Mary Astor, Mary Brian and Corliss Palmer—among others—have entered the moving picture world by way of beauty contests.

From Ziegfeld's "Follies" have come trooping Mae Murray, Ann Pennington of the dimpled knees, Sally Long and half a hundred more, and the chorus of many a musical comedy has been depleted by the Kleigs.

But Alberta Vaughn broke into the magic circle because she could make such a funny face!

A funny face doesn't properly belong to her, for she is really possessed of a bright, laughing, friendly little face, surmounted by a mop of dark curls and lit by snapping dark eyes.

"I'M probably the only girl who ever got taken in because she was funny looking," confided Alberta, as we sat by the "ring" wherein her leading man was engaged in demonstrating the fitness of their picture title, "Fighting Hearts."

"Maybe there are not such a lot of funny-looking girls as there are pretty ones, because ever since I started four years ago I've been working every day. I notice the prize beauties seem to have time to take a vacation. I never do.

"I'm the most excited girl you ever saw!" Alberta bounced in her canvas-backed chair and hugged her layers of wraps—sweater, Scotch plaid and printed scarf, for it was early and the sharp "edge" had not yet worn off the California day—every separate little curl bobbing with enthusiasm.

"I've just signed a new contract that says I'm to be starred in features after this series is finished! They hope I can do Mabel Normand kind of things—or Colleen Moore or Constance Talmadge. Oh, wont it be fun?

"MAYBE by the time I have done a few of those pictures, I'll have a week or so off and can go home to Kentucky and see the kids I grew up with and dip in the river if it's summer, or slide down the old coasting track, if it's winter.

"I came out here, you see, just on a trip with my father and mother and sister, and I never had a chance to go home. When we got here, a friend let us in Lasky's to see how they made moving pictures, and I was so thrilled! I suppose my eyes just about popped out of my head as I watched, or something, for an assistant director came up and asked me didn't I think I'd like to be in a picture? I said: 'Jiminy—*yes!*' and the very next day I went to the studio and he put me to work and I worked five days. My feet never touched the ground once, I was so thrilled!

"The papers had a lot in them just then about a contest for the girl who could make the funniest face. She was to be given the part of Buster Keaton's leading lady.

"'Jiminy,' I said to my sister, '*I* can make a funny face!'

"And I had my picture taken making it and sent it in. Pretty soon they asked me to come and take a screen test making that funny face. There were twenty of us there—it was at Sennett's—and I won!"

SHE beamed and hugged the multiple garments again, ducking her little chin down into them until she looked like some adorable infant smiling out of her baby-buggy robe.

One of her legion of friends on the set elaborated the tale.

(*Continued on page* 107)

WHOSE HAND?

F. Vance de Revere gives you a character reading of three more stars. Can you guess the owners of these hands?

THERE is every indication of a strong, fine character in this hand. Strength of will, determination and ability to reason logically. It combines the practical and the artistic. A very capable hand whose owner ought to be able to do things with her hands as well as her head. The emotional and dramatic are well developed; nevertheless, such a person could sew, mend, cook and manage her household well, having everything neat, clean and orderly. I do not know that she does any of these things but I would wager she could if she wanted to. The long hand indicates a predominance of the osseous and muscular system, with its oblong face and tall stature. It is the hand of action and power, indicating a very active, energetic nature, fond of work and restless and unhappy when idle. It also shows a cautious, reserved person with a good sense of thrift and economy. Note the extreme length of the third finger which, with other faculties found in the hand, gives great dramatic ability. The wide space between the little finger and the others, also the first finger, shows a person who is very independent in both thought and action. The cushioned finger-tips indicate a very sensitive person. In fact, the whole hand denotes a highly inspirational nature, one who feels things silently and deeply and when depressed is dreadfully so and when happy is extremely happy. This hand belongs to one of the finest and most lovable persons in the profession.

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F. Vance de Revere

THE above hand is the type of hand which usually represents in the arts altho, we think of the artist, the sculptor or the musician as having the artistic-looking hand, with its lovely, tapering fingers, but this type of hand which greatly appreciates art, seldom represents it with the hands. This square hand denotes a thoughtful, solid, methodical, rather studious person and this, with the downward slant of the headline, which gives imagination and, the sensitiveness shown in the finger-tips also, the inspirational nature shown in the smooth-jointed fingers, indicates musical ability dominating the individual. The angular formation of the thumb is proof of a fine sense of tune and rhythm, which is absolutely necessary to the musician. The triangle in the palm of the hand indicates skill and ability to acquire technique in the arts. Such a hand has ability to sketch and draw. The independent little finger gives the usual dreamy nature of the artist. The dominant middle finger indicates a superstitious temperament, while the shortness of the index-finger signifies a gentle, submissive nature. However, the first phalange of the thumb shows a person who is not easily swayed when once he has definitely decided something. The hollowness of the palm gives a sad and melancholy side to the nature. There are indications that the nervous system is not in good condition at this time. The even bases at the bottom of the well-spaced fingers denote success, and this young man surely is successful.

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F. Vance de Revere

IN direct opposition to the square hand, the hand which represents in the arts with his hands, is the type of hand, artistic in appearance, with its lovely, smooth-jointed, tapering fingers that we always think of as representing in the arts but seldom does. This type of hand has appreciation of beauty, music and all that is artistic and is frequently found in the actress and the writer. It belongs to the type of person who does things with the head rather than the use of the hands. This photograph does not do justice to the beauty and symmetry of these hands. The fingers are flexible, denoting a very sociable nature and a liking and interest in people. The palm of the hand has good breadth, showing a practical turn of mind and a person with plenty of common sense. The index-finger dominates the hand, indicating a person who unconsciously dominates things; a natural leader. Her fingers also show a very sensitive nature, highly intuitive and inspirational, with a good sense of the dramatic and a nature which is independent in both thought and actions. The thumb denotes an honest person who is too frank and outspoken for her own good. This hand shows a very affectionate nature, highly emotional, quick and impulsive. An individual with this type of hand depends more upon the inspirational feeling of the moment than thought, study or reason, doing things well but not knowing why or how they do them. This girl has natural dramatic talent.

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F. Vance de Revere

Editor's Note.—On page 93, you will find the pictures of the stars whose hands were analyzed last month. In the June Issue, F. Vance de Revere will continue her fascinating hand readings of the prominent stars.

This charming daughter of MR. JOHNSTON LIVINGSTON *of New York and Long Island is a descendant of one of the distinguished old families which helped settle Manhattan three centuries ago.*

MISS CAMILLA LIVINGSTON

of the smart younger set tells how a girl should study her looks

"WE girls of the younger set," she says, "try very hard to know ourselves inside out! And we believe it's just as important to study our looks in this frank way as our characters.

"Naturally, a good clear skin is one thing we strive for, since it's the very essence of attractiveness. Those of us who use Pond's Two Creams believe we have found the surest, most delightful way to keep it fit. With a thorough cleansing, a light protection and powder-base Pond's keep us right up-to-the-minute, no matter how busy we are!"

THESE words reflect the sincerity of their winsome speaker. A slip of a girl with large, soft amber eyes; chestnut hair turning gold in the sun; skin fair and clear with the freshness of exquisite grooming; a *svelte* little figure lending itself to the mode of ultra simplicity in dress—here you have Camilla Livingston. Drop into one of the smart Park Avenue restaurants at noon during the New York season and mark the *cachet* of her close little hat and smart *tailleur* as she lunches with a vivacious group of other "debs."

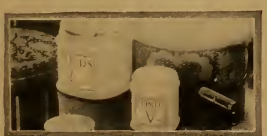
Her summers are as gay and varied as a printed silk. To Paris and the Lido at Venice; to Newport to visit a chum; at her father's country estate at Huntington, on the famous North Shore of Long Island.

But no matter how busy she is with these gay good times, she manages to give her youthful skin the care it needs, rejoicing that so little time is required with Pond's Two Creams, which she daily uses as follows:—

FOR *cleansing the skin and keeping it supple* apply Pond's Cold Cream lavishly every night before retiring and once or twice during the day, especially after exposure. Leave it on a few moments, so that its pure oils may bring to the surface the dirt which clogs the pores. Wipe off all cream and dirt and repeat, finishing with a dash of cold water or a rub with ice. If your skin is dry, apply more cream at night and leave it on until morning.

FOR *a finish, a powder-base and a soft protection*, apply Pond's Vanishing Cream after a cleansing with the Cold Cream and always before you powder. Now your skin has a soft even surface to which your powder clings smoothly and long. And if you use this cream before going out, it will protect your skin from all extremes of weather, and from wind, soot and dust.

Buy Pond's Two Creams—the Cold Cream now comes in extra large jars—and follow this method Miss Camilla Livingston and her friends use to keep their skin fresh and fit.



THE TWO CREAMS *the younger set is using*

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The Box-Office Speaks

METRO-GOLDWYN-MAYER is obviously the lucky company of 1926. Here is one organization with three big hits, two of them likely to go down in screen history as the biggest natural money-makers since D. W. Griffith surprised America with "The Birth of a Nation."

Screen authorities already are predicting that "The Big Parade" will be the first motion picture to earn a million dollars in a year in New York. It is running along steadily at the New York Astor at slightly better than $20,000, week in and week out, despite snow, rain or anything nature can place in its path. At the end of its fifteenth week at the Million Dollar in Los Angeles, "The Big Parade" was still riding at $20,000 a week. As this issue goes to press, it is hitting an $18,000-a-week gait at the Aldine in Philadelphia, it is drawing $16,000 a week at the Garrick in Chicago, and running at the same figure at the Majestic in Boston. It did four big weeks at Poli's in Washington and packed 'em in, at $20,000 a week, at the Auditorium in Baltimore. A sensational record, indeed.

"Ben-Hur" will be the other tremendous money-maker for Metro-Goldwyn-Mayer. In New York it is running just slightly behind "The Big Parade," hitting $19,000 a week at the Cohan's. It is doing $19,500 at Wood's in Chicago. It has not hit the other big cities at this writing, but it is a fifty-to-one bet that "Ben-Hur" earns as much, or more, than "The Big Parade" in the end. European rights are likely to help the grand total in the ultimate count.

THE other box-office hit of Metro-Goldwyn-Mayer is "La Bohème," co-starring Lillian Gish and Jack Gilbert. This struck New York, following "The Merry Widow's" long run at the Embassy, with a smash. It is recognized as a bad picture for Miss Gish, but its romantic and tragic Latin Quarter love story rides in on the present demand for tearful screen fare.

"The Sea Beast," John Barrymore's new picture, is one of the surprises of the year. It has been a big hit at the Warner Theater in New York. It has been running at $20,000 a week on Broadway. It touched the extraordinary mark of $18,000 a week at the Orpheum in Chicago. Reports from other cities indicate that "The Sea Beast" has widespread popularity.

"STELLA DALLAS" still is doing excellently in New York and will be one of the big money earners of the screen year thruout America. "The Merry Widow" is denting box-office records here and there. On the other hand, "The Wanderer" has been pretty much of a flop. It fell down at the Roosevelt in Chicago and at the Stanley in Philadelphia.

"The Phantom of the Opera" is doing big on the whole. At the Buffalo in Buffalo, for instance, it ran to $30,000 for a single week. Of the older pictures, "The Ten Commandments," "The Pony Express," "The Lost World," "The Iron Horse" and "Abraham Lincoln" continue to pack theaters here and there thruout the United States. Richard Dix seems to have scored a ten-strike with his "Woman-handled."

"THE AMERICAN VENUS" is leading an exciting career. At the Chicago in Chicago, in the face of the national uplifters' convention at the Congress Hotel, the bathing picture did $42,000. Yet it flopped in Los Angeles, home of the Sennett bathing cutie.

"Lady Windermere's Fan," Norma Talmadge's "Graustark," Colleen Moore's "Sally," and Norma Shearer's "His Secretary" are doing splendidly.

The Six Best Sellers:

"The Big Parade"
"The Merry Widow"
"The Freshman"
"The Sea Beast"
"Don Q"
"The Gold Rush"

The Most Popular of the Older Pictures:

"The Ten Commandments"
"The Pony Express"
"The Lost World"

$10.00 for the best title to this picture!

The love's off—send as many titles as you like, and length up to fifty words, in prose or verse. They must reach this office not later than April 15, and no titles will be returned. Address them: Title Contest, 175 Duffield Street, Brooklyn, New York.

NESTLE REVOLUTIONIZES THE PERMANENT !

This Machine "Reads" Your Hair and Takes the Guess Out of Permanent Waving

For the first time in history, Practical Science enters the Beauty Parlor. At the Nestle Testing Laboratory, New York, the new Nestle Meter Scale renders you a valuable personal service. Results are then sent you by mail.

PERMANENT WAVING—the way to beauty for straight-haired women—is now on a scientific basis.

No longer is your hair subjected to a standardized formula by which you may or may not get the result you desire. The Nestle Laboratory in New York, working with the Nestle Permanent Waver in your own vicinity, has taken the guess out of permanent waving—by means of

The Nestle Meter Scale

This new invention literally "reads" your hair before you have it waved. It reveals the hidden facts which the eye cannot see. It tells us the exact characteristics of your hair. We supply you with this necessary information by mail—and the Nestle Permanent Waver in your own vicinity is then enabled to give you the scientific, CIRCULINE PERMANENT WAVE your hair requires.

The Circuline permanent waving process is a variable treatment that follows the readings of the Nestle Meter Scale "to the letter." It is a personalized treatment adapted to your individual head of hair.

No matter whether your hair is strong or weak, snow-white or black, bleached or dyed—no matter whether you want a tight, medium or loose wave—*perfect* permanent waves may now be yours.

Send Us a Strand of Your Hair for the Laboratory Test

It Costs You Nothing

Just fill out the coupon below—and send a small strand of your hair (about the thickness of a pencil lead, and at least 5 inches long). *Do not send combings.* Enclose $1 Deposit to cover costs of testing.

You will then receive from the *Nestle Laboratories,* a card giving the result of the thorough analysis of your hair on the *Nestle Meter Scale.* Your $1 deposit will be deducted from the price of your *next* permanent wave—given anywhere in the United States where the *Nestle Circuline Process* is used. The Nestle Company guarantees the refund of this deposit. Over 6,000 hair dressers and beauty parlors use Nestle Permanent Waving apparatus.

Successful Waves a Certainty

With scientific knowledge of your hair in advance, your Permanent Waver cannot fail to give you the style of wave you want—exactly as you want it.

We suggest that you send your hair sample *at once* to insure receipt of your "reading" without delay. Please write your name and address clearly when filling out the coupon below.

NESTLE LANOIL CO., LTD.
Established 1905
12 East Forty-ninth Street, New York City
Originators of Permanent Waving

Free Booklet
Tells all about Circuline

Our interesting booklet, "Taking the Guess Out of Permanent Waving" brings you full details of the Nestle Meter Scale and the new Circuline Process. It contains vitally interesting facts about the hair and its care, whether your hair is long or bobbed. It's free—just send the coupon.

NESTLE'S CIRCULINE PROCESS
For the perfect permanent wave

The Nestle Lanoil Company alone, possesses the patented Nestle Meter Scale, and only qualified establishments can offer the genuine Nestle Circuline Permanent Wave. Beware of imitations and misleading claims.

NESTLE LANOIL CO., LTD., LABORATORY
12 EAST 49th ST., Dept. 5-G, NEW YORK

Enclosed find $1 Deposit and sample of my hair for an official laboratory reading on the Nestle Meter Scale. It is understood that my $1 will be deducted from the cost of my next permanent wave at any hair waving establishment using the Nestle Circuline Process. You are to send me a record of your findings and your free booklet on permanent waving.

Name _____
(Please write plainly)

Address _____

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If booklet only is wanted, check here ☐

YES and NO

SAY IT WITH LETTERS

Have you a kick against the movies? Then dont suffer in silence. Write us a letter about it. Have you a favorite that you want to tell the world about? Then remember that it isn't fair to keep the good news to yourself. This department is devoted to your opinions and you are the boss of this page

If it is your desire to read the most intolerant screed written since the dicta of the Inquisition ceased appearing, I refer you to a copy of *Collier's* under date of January 16. The article is by William Allen White, who is more or less famous—in his own opinion.

Mr. White is displeased with the movies; the gentleman knows of no film pictures worth while; he fears that if one worth while is ever made the people will not go to see it; all who do go to see film pictures are morons; he advocates that several grades of movie houses be erected—one for the intelligentsia, another for those not so intelligent, another for dumbheads, another for boobs, another for the totally depraved. When this policy is adopted, I suggest that still another grade be erected—for William Allen White.

Mr. White, I believe, is a newspaper man. So am I. Years ago I conducted a country weekly and 1,200 residents of the county in which it was published were glad to pay me $2 per year for it. At that time the United States had a population of 95,000,000, men, women and children and Mr. White, speaking in round numbers. Long ago I disposed of that paper. But it has just dawned on me, since reading Mr. White's article, that of this number 94,998,800, including Mr. White, were morons. If they were not such, according to Mr. White's logic, they would have subscribed for the paper, and I might have been dubbed the "Sage of So-and-So," just as Mr. White has been dubbed the "Sage of Emporia," of bleedin' Kansas, where it is said the natives have discovered how to make hooch out of grasshoppers.

The logic of Mr. White sets forth that all movie patrons are morons, and my reasoning above follows his precepts. He is presumed to be a sage, hence his words must be utterances of wisdom. Hence, it behooves the common herd, including the depraved movie fans, to bow to the dictum of the Emporian and admit they are morons. However, would it not evolve itself into an awful mess if a few more persons would set up a nice little standard of rectitude for themselves and denounce as morons and imbeciles all those who did not bow to these sacrosanct self-worshipers? Let's not think about it.

I am one of those deluded morons, according to the Kansas sage, who derives a keen delight from going to the movies. True, I go only six nights a week; I admit I shirk one night's duty, but I do it for the reason that the manager of the local moron headquarters does not open his doors on Sunday nights. For nearly a quarter century I have been a movie patron, and each night I see around me in the movie house here teachers, churchgoers, attorneys, ministers, doctors, printers, newspaper men, government officials, pretty girls and women, girls and women not so pretty, and lots of men not half as pretty as the least pretty girl. The movie house is the most democratic assembly in the world today. All of us are on an equal footing. If we do not like a picture, we can get out and forget it. But, truth to tell, there are few pictures shown which are so abominably bad that they are intolerable. This is said in total disregard of Mr. White's opinion.

I read the article of the sage early this evening, and then went to see the "Pony Express," and hugely enjoyed it. Wonder if the Emporian has ever seen that film, or the "Ten Commandments," or the "Miracle Man," or the "Birth of a Nation," or "Abraham Lincoln," and hundreds of others of distinction?

JOHN V. BRYSON.
Vernal, Utah.

YOUR opinions on subjects relating to the movies and their players may be worth actual money to you, if you can express them clearly in a snappy letter of one to three hundred words. A five-dollar prize is awarded for the best letter of the month, which will be printed at the head of this department. One dollar is paid for the excerpts printed from others. Write us an interesting letter, giving reasons for your likes and dislikes. Sign your full name and give your address. We will use initials only if requested.

Send to YES AND NO, 175 Duffield St., Brooklyn, N. Y.

An Emphatic "No"

For nearly a month now I have been aching to give voice to my sentiments concerning "The Phantom of the Opera." As I read the frank criticisms of other contributors to "Yes and No," it imbues me with the courage to express my own views.

Of what great substance is this monstrous picture which apparently is entrancing thousands of people every day? Lon Chaney as the *Quasimodo* of Victor Hugo's famous classic, "The Hunchback of Notre Dame," was supreme and revealed to the public a new knowledge of the great possibilities of his ability. It must be the enormous impression that at that time he created on all who saw his picture that has blinded them to the utter shallowness of this latest production. Foremost in my arguments is this point: Of what actual value is this amazing spectacle and of what benefit is it to anyone? They call it a triumph of make-up. It is unquestionably that, but what more has it to its credit? The gruesomeness of the story was so excessively great that its beauty was completely overshadowed. Mary Philbin and Norman Kerry executed their roles exceedingly well. In fact, to my mind, they, in addition to several unusual scenic effects, would be the sole redeeming features of the picture. Surely the American movie public would have had no desire to see such a horrible, terrifying and repulsive photoplay had it not been that Lon Chaney represented the feature character.

But, also to offer a word of praise as well as criticism, I would like to express my deep admiration and approval of six actresses and actors. They are the lovely and gracious Norma Shearer, winsome and fascinating Betty Bronson, Carol Dempster, who represents a superb and finished technique of acting; Monte Blue, who is delightfully genuine; Conrad Nagel, who is so sincere, and George O'Brien, who acts with such conviction.

MISS ELEANOR EARNSHAW.
Upper Montclair, New Jersey.

Several years ago I was an inveterate movie fan, but I went away to boarding-school about this time and the movies ceased. That is, all except the Pickford-Coogan brand and a few others along this line. Almost a year ago I returned home and the movie habit was "on" again. A great many new stars had entered the movie firmament during this time, some of whom I admired; others were merely "flat tires," in my estimation.

That brings me to this—I read not long ago in MOTION PICTURE of the fact that Ben Lyon is beginning to occupy the seat Wally Reid left in the stars' hall of fame. Where do they get that? Ben Lyon is not a Wallace Reid and he will never be one. He never takes anything seriously. I have watched Ben Lyon in serious scenes, and he looks as tho he were about to burst into laughter—if that is acting, then I dont want to see any more.

I also register my disapproval of that stunts man, Richard Talmadge. Why, oh why, are people placed in the movies who cannot act? We pay the cash to see acting, not stunts and grins. I am becoming convinced that it isn't such a feat to get in the movies at all any more.

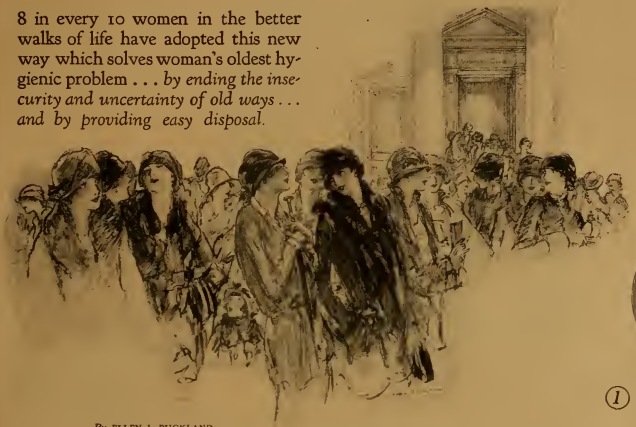
I like movies and attend four or five times a week, but I would not cross the street to see Irene Rich, William Desmond, Tom Mix, Harry Carey and a great many others. The stars are paid such enormous salaries, and it is really the fans who contribute—so it should not be such a great task to see beauty, brains and an undisputed ability to act. Surely there are enough of this sort to pick from without choosing some types we have in the movies today. They show us homely persons and say, "This is good acting." When we argue this, they show us a good-looking person who does not know how

(Continued on page 117)

Only 2 Women in 10 Today

still employ the hazardous hygienic methods of yesterday

8 in every 10 women in the better walks of life have adopted this new way which solves woman's oldest hygienic problem . . . *by ending the insecurity and uncertainty of old ways . . . and by providing easy disposal.*



By ELLEN J. BUCKLAND
Graduate Nurse

THE rigid exactments of modern social and business life demand a new hygiene for women. Days are too precious, too full, to be lost . . . or interfered with by even natural complications.

For that reason, you will find much more than simply a mere convenience in this new way. It will make a great difference in your life.

Gayest, filmiest frocks may now be worn without a moment's thought. Social demands are met in confidence. One lives every day . . . unhandicapped. The uncertainty of the old-time sanitary pad has been supplanted with a protection both absolute and scientific.

Factors that changed the hygienic habits of the world

This new way is Kotex, the scientific sanitary pad. Nurses in war-time France first discovered it. It is made of the super-absorbent Cellucotton, covered with specially processed, soft-finished gauze.

It absorbs and holds instantly sixteen times its own weight in moisture. It is five times as absorbent as ordinary cotton.

Each Kotex pad deodorizes with a new secret disinfectant. Think of the amazing protection this feature alone gives!

Easy disposal—simply discard

[There is no bother, no expense, of laundry. Simply discard Kotex as you would a piece of tissue—without embarrassment.]

If you have not tried Kotex, please do. It will make a great difference in your viewpoint, your peace of mind, your health.

60% of many ills, according to many leading medical authorities, are traced to the use of unsafe and unsanitary makeshift methods.

Thus today, on eminent medical advice, millions are turning to this new way.

You can get it anywhere, today

A fair test will convince you of its advantages beyond all question. No other method will ever satisfy. Kotex comes in sanitary sealed packages of twelve, in 2 sizes: the Regular, and Kotex-Super. At all better drug and department stores, everywhere.

Today begin the Kotex habit. Note the improvements, mental and physical, that it brings. Write today for "Personal Hygiene" booklet. Sample of Kotex will be mailed free on request. Cellucotton Products Co., 166 W. Jackson Blvd., Chicago.

Easy Disposal

and 2 other important factors

(1) No laundry. As easy to dispose of as a piece of tissue—thus ending the trying problem of disposal.

(2) Utter protection—Kotex absorbs 16 times its own weight in moisture; 5 times that of the ordinary cotton pad, and it deodorizes, thus assuring double protection.

(3) Easy to buy anywhere.* Many stores keep them ready-wrapped in plain paper—simply help yourself, pay the clerk, that is all.

*Supplied also in personal service cabinets in rest-rooms by West Disinfecting Co.

"Ask for them by name"

KOTEX

PROTECTS—DEODORIZES

Kotex Regular: 65c per dozen

Kotex-Super: 90c per dozen

No laundry—discard as easily as a piece of tissue

CASHMERE BOUQUET

Close-up of a velvet smooth skin. No "age-lines" or coarse pores.

The lines and coarse pores, worse than birthdays to betray a woman's age.

Now—This "hard-milled" soap, used every day .... keeps skin young and lovely

There is radiant, happy beauty in a skin that has the fresh satin-smoothness that Nature gave it—and intended it to keep.

But so many skins have been robbed of their fine-textured loveliness. So many show coarsened pores, and blemishes, instead of the clear, smooth beauty that every girl longs for. And, Oh, the heartaches and the disappointments that result from poor complexions! Only the girl who suffers, knows.

Soap, of Course—But the Right Soap

All up-to-date scientific advice on the care of the skin urges the daily use of soap and water. It is the kind of soap you use that makes all the difference between safe cleansing and the danger of coarsened, blemished skin.

Cashmere Bouquet is made especially for the face, hands and tender skin of the neck. It is "hard-milled," which means that it is put through special pressing and drying processes that give each cake an almost marble firmness. It is not the least bit sudgy. This special hardness is what makes it safe. Cashmere Bouquet lather penetrates deep into the pores, searches out dust and dirt and rinses away instantly and completely. No undissolved soap remains in the pores to mix with dirt and stifle the tiny openings. That is why skins cared for with Cashmere Bouquet keep their youthful texture and remain beautiful.

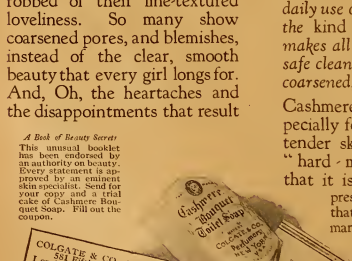
Try This Treatment—Watch Results

Wet the face with warm water. Work up a thick Cashmere Bouquet lather on the hands. A wash cloth is too harsh for some skins. Massage this soothing lather into the skin with the fingertips until the skin feels refreshed and alive. Rinse in warm water, in order to remove all traces of soap while the pores are still open. Follow with a dash of clear, cold water. Pat the face dry with a soft towel. If the skin is inclined to be naturally dry, rub in a little Colgate's Charmis cold cream.

Many beauty secrets told in booklet!

A Book of Beauty Secrets

This unusual booklet has been endorsed by an authority on beauty. Every statement is approved by an eminent skin specialist. Send for your copy and a trial cake of Cashmere Bouquet Soap. Fill out the coupon.


Cashmere Bouquet Toilet Soap
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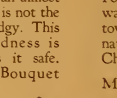
581 Fifth Avenue, New York
I enclose 4c in stamps. Please send me a ten-day treatment size of Cashmere Bouquet Soap and a copy of the new booklet, "Nature's Way to Lovely Skin."
Name
Address
City
State

The peculiarly entrancing fragrance of Cashmere Bouquet is obtainable also in Colgate's Talc, Face Powder, Perfume, Toilet Water, Sachet, Bandoline and Brilantine.



Colgate & Co. Established 1806

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Good Streaks of Bad Luck

(*Continued from page 29*)

stage in order to recover his health. As the result of his stage experience (he had been Rose Stahl's leading man for some years), Vitagraph offered him the lead in a picture. He met Mr. Smith and Mr. Blackton a little later, and just naturally took to directing.

Mr. Newmeyer, after serving an apprenticeship on the college ball team, playing in stock during his vacations, acting as a coal-miner, spotlight man in a theater with David Warfield, and in numerous other capacities, went into a professional ball team and was injured. His doctor ordered him to California, and because it was necessary to eat at least one meal a day he went to picking oranges. Picking oranges on high ladders at two dollars a day was not as bad as it might have been, but it was not to Mr. Newmeyer's liking, so he went to Universal City in 1913, where he met Hal Roach, a former college friend, and was given a combination position as actor, property-man and assistant director.

Because he was a terrible actor, so terrible that Hal threatened to fire him off the lot, he was handed a megaphone with the instructions to "lay off" acting, and direct a picture. He refused to give up acting, but after Hal Roach had given him his choice between taking a chance at directing or being turned out into the world once more, he decided to direct. As a result, he won a contract, and continued to wield the megaphone.

Doris Kenyon was playing a tiny part in "Princess Pat" at thirty-five dollars a week when Jules Brulatour, now the husband of Hope Hampton, saw her, and asked her if she would like to take a screen test, and perhaps win a contract. Miss Kenyon, who was not at all interested in pictures at the time, threw the letter aside, but discovered shortly afterward that Brulatour was a friend of one of her friends. So, in order to be polite, she answered the note, refusing the offer gently. But Brulatour called her up, and finally persuaded her to change her mind, and go over to the studio for a test. Before going, a youth in her company advised her to hold out for a high price. "You're worth a hundred dollars a week, Doris," said the admiring young man to the girl to whom thirty-five dollars looked like an awfully big sum of money.

At that precise moment, no doubt, the tide came in, sending Miss Kenyon's sense of her own value up several dollars. For, when she had been given a satisfactory screen test, and Mr. Brulatour asked her if fifty dollars a week would be a welcome salary, to his surprise the girl shook her head, gulped, and replied that she preferred to remain on the stage.

"Well, then, how about seventy-five dollars?" Brulatour asked the girl.

"No, sir," she replied very faintly. "I want a hundred dollars a week."

A hundred dollars a week—imagine—for one inexperienced little girl! And she got it.

Henri Diamond Berger, the French director, had been a newspaper editor in France before the war. He had written many scintillating criticisms of motion pictures, had written a book on the subject of how and how not to make good pictures, and had stepped on the toes of one of the biggest producers in the country. While lying in a hospital recovering from wounds received in action, this producer came to him and tried to convince him that it was one thing to write a good criticism, quite another to turn out a halfway decent picture. To which Berger responded by betting that he could turn out good pictures by avoiding the very things which he had commented upon unfavorably in his book and columns. He was told to go ahead and try it. Which he did, upon his release from the hospital. And, by listening to suggestions from all sides on the lot, and keeping his eyes wide open, the first picture he had ever directed turned out successfully.

"Only I forgot to make use of some of the hints outlined in my book," laughed Mr. Berger good-naturedly.

George Archainbaud, another director who was born under the French flag, came over to this country with his director-father knowing very little English, and less about motion pictures in America, altho he had been in the business end of pictures in France. One day, while he was working as his father's assistant, he was called into the office by William Brady, who said: "One of my directors has gone. You can do about a thousand feet of film, kid, and if you do it right you can do the picture. If you turn out a good picture, I'll give you a contract." Which he got.

Adolphe Menjou's big chance in pictures did not come until two years ago. For a good many years he had been going along in obscure rôles, unnoticed and unsung. Then Charlie Chaplin saw him one day, and elevated him to the rôle of leading man in "A Woman of Paris."

Both Malcolm St. Clair and Gregory La Cava began their careers as cartoonists. St. Clair made cartoons of Mabel Normand and Mack Sennett, and in that way was started on a motion picture career.

Gregory La Cava was in charge of Hearst's Animated Cartoons, and was the first man to write and dramatize scenarios featured as the only comedies at the Rialto, Criterion and Rivoli Theaters. You have seen them often enough, no doubt—the Krazy Kat cartoons, and numerous others. He, too, lined up with Famous Players, and was finally entrusted with the direction of "Womanhandled," due in part to the intercession of Richard Dix with the powers that be. Mr. La Cava not only wrote the scenario of the picture, but cut and titled it. As weather conditions in Texas were bad—it rained five weeks out of nine—the cost of production increased so rapidly that La Cava thought he'd reached another turning point in his life, and expected to be turned right out of the studio upon his return. But again Mr. Dix interceded for him, and instead of having to address the casting agents as "Mister" once more, he was given another picture, and complimented on the preceding one.

Richard Dix admits that in the beginning he fondly imagined himself to be another Booth, who had a great message to give to the world. Long before the thought of motion pictures was in his head, he was playing *Hamlet* in little one-night stands thru Pennsylvania. Each morning he stood on the cot in his hotel room and recited from Shakespeare in tones which emulated those of his voice teachers: "Blow, blow, thou winter wind!" or "Be thou a spirit of health or goblin damn'd?"

But life loves to play its little tricks, and so it chanced that after three years' intensive study of voice culture Dix had the offer to go into silent drama. It all happened because of a play-actors' strike. He had been working in New York at this time, in a play called "I Love You." With a number of other actors he went to the Coast and joined the great procession of movie gold-seekers, thenceforth deserting "that guy art."

Sitting on the set of "Let's Get Married," in which he is starring, the good-looking and popular idol turned a smile our way, and asked: "You want to know the turning point in my life, tho, dont you?" We affirmed that we did.

"Well, to tell the truth," replied Mr. Dix, "it hasn't come yet." Just then Di-

(*Continued on page 113*)

Milton Brown

One of the first scenes from "The Scarlet Letter," recently started at the Metro-Goldwyn Studio. Lillian Gish is seen as the unfortunate *Hester* and Lars Hanson, the Swedish actor, is the *Rev. Arthur Dimsdale*. The picture is directed by Victor Seastrom

When

There's Tricks in All Trades

(*Continued from page* 53)

sardine in a can. Then he made a final plunge and over went Sir Knight on his head, and I'm telling you I was out for half an hour. It took them a long time to get to me, the fall jammed the helmet and maybe they had to send for a can-opener.

"Since that time I haven't cared much for horses.

"When I got my part in 'A Son of His Father,' I thought: 'I must learn to ride.' But I was working up to the day we left for Arizona, so I had to learn how in one day before we began to shoot the scenes. The boys on the picture taught me. I merely stuck on and let my body go with the horse."

Warner Baxter's new contract reads: "One Western a year."

"I can manage to ride the beasts once a year, but after that I'll take my meals at the dinner-table," he explained.

"I HAVE the stills from my first picture and whenever I want a good laugh, I get 'em out," he laughed.

"I was playing on the New York stage when they asked me to make a picture with Justine Johnston. The first day on the lot everybody showed me how to make up. They took me aside and confided their favorite secret. They put red and green and blue and purple over and under my eyes—horrible yellow grease-paint on my face—and warned me against rouging my lips. I looked like nothing on earth when they got thru!

"And now, whenever I feel like criticizing a close-up of myself, I take out those old stills and see how much worse I can look than I do!

"But my real entry into pictures is something I've never disclosed until now.

"I came out to California for Morosco, to be leading man with his stock company in Los Angeles. When I heard that I was to open in a certain play, I protested, and he agreed that I might open later in 'A Tailor-Made Man.'

"MOROSCO plays usually run seven or eight weeks, so when it was suggested to me that I make a picture with Ethel Clayton in the meantime, I wired Morosco for permission and was told I might if the picture didn't interfere with my stage appearance.

"We were in the second week of the picture when I received notice to report for rehearsals. What to do? I couldn't throw down the picture.

"I'm an actor and I thought I'd see how good I was. I appeared at the Morosco office with dark glasses, cotton bandaging my eyes, and felt my way across the room.

"'I've got Kleig eyes,' I said, pitifully, 'I cant read. I'd like to appear next Monday, but I cant study. I cant even see!'

"It must have gone over big, for Mr. Schrader said: 'That's tough. Take care of yourself. Sure, it's all right. We'll put off the opening.' And I finished the picture.

"And that is the inside story of how I got into the movies. If it hadn't been for the Kleig eyes, I'd probably be at the Morosco yet.

"TALKING about what people dont see on the screen, there's the flying in 'The Air Mail.' I didn't feel about flying the way I feel about horses. I'd been in a 'plane. I knew there is no sensation—only a terrific noise. What with the helmet over your face and the sides of the thing you sit in, you are out of luck if you expect to see much.

"All went merry as the well-known wedding bells when we took off for the hop. Leo Nomis was the pilot and he guided the thing in and out of the canyons, flying low for the purpose of the picture. All of a sudden—*bam!*—a bird hit one of the propeller blades and smashed it to bits. Leo had presence of mind enough to shut off the engine. It would have been torn out if he hadn't. We glided down, just missed a rock jutting out of the mountainside—missed it by not more than a foot!—and landed in an oil-field without even mussing our hair.

"Leo is the pilot who was lost in Death Valley after that picture. He started late and thought he'd take a short cut and got lost. It was four days before they found him stranded in Death Valley, but alive.

"I DIDN'T know how to swim until I played in 'Rugged Waters.' I was born in Columbus, Ohio, and grew up inland. No doubt there is an old swimming hole even there, but somehow or other it escaped me. The boys on the picture, as usual, taught me and now swimming is my favorite sport.

"We went outside of San Francisco to what they call the 'Cabbage Patch,' a whirlpool of waters with enormous rocks sticking up everywhere. A boat on the 'Patch' does all the plain and fancy bobbing up and down that was ever invented!

"I was the big captain who stands up and gives orders to the crew, and I was the only actor in the boat. The rest were a lot of life-guards used to battling the sea. I was deathly sick. I'd lie in the bottom of the boat until they called 'Camera!' Then I'd stagger up and wave my arms and look stern and indomitable for two minutes, and flop down again. For two hours I did that, and I'm convinced that a sailor's life is no life for me, no matter how many yo-hos you put after it!

"I WAS glad to think I had learned to swim when I heard I was to play in 'Aloma of the South Seas,' since I spent most of my time in and under water in that picture.

"When we landed in Porto Rico we were met by a crape-hanger who informed us that the day before a man had had his leg bitten by a barracuda. The barracuda there are not the well-behaved fish we have in California, who content themselves with the bait offered them by the Tuna Club. They used to have a slaughter-house in Porto Rico and the waste was flung into the ocean, so the fish became cannibals.

"The company had a steel net sunk, roping off our particular part of the sea, and the man-eating fish were foiled. The smaller ones we speared. The Samoans on the picture taught me to throw a spear and harpoon fish, as I do on the screen, an accomplishment that came in useful off the lot.

"We worked on location several miles out and the company sent out location lunches. I speared fish in my odd moments during the morning and the Samoans cooked them, wrapped in leaves and buried in the sand—delicious!—so we discarded all but the hard-boiled eggs and the avocadoes. Avocadoes—three for a nickel—whopping big ones, too!

"Which makes me think that one of the woes of a leading man is the good old

(*Continued on page* 87)

The Mysterious Stranger

(*Continued from page* 51)

MY friend was rewarded with a bright smile, as he supplied a word for her now and then. She has very little accent, but slurs certain words, as most foreigners do. For instance, she says ver' for very and mus' for must. I hope she will never lose this charming little accent.

At this time in her career, she explained, Mauritz Stiller, a well-known director, saw her in a school play. Altho she had not thought of going into pictures, she decided to accept a part he offered her. She worked under his direction for two years and became very popular in Europe.

"Did you ever expect to work in pictures here?" I asked.

"No, I never think of America," she said. "One day Mr. Stiller say he and I have offer to work in big studio in California. A Mr. Mayer like our picture, 'Gosta Borling's Saga.' I am very anxious to go," she smiled.

"For first time my parents are sorry I am actress. They do not want me so far from my home. But I plead with them—'just for one little year'—so I am here," she laughed.

"And will you stay but one year?" I asked.

"If America like me, maybe longer, but I must go home to visit first," she replied.

I FOUND that she misses the cold winter weather and that the California sunshine is hard on those lovely eyes. However, she revels in the outdoor life. She lives at the beach, so as to get the full benefit of the fresh sea breeze.

The vastness and completeness of the big studio at Culver City amazes her. She says the studios in Stockholm are small and none of them have more than two stages. From lack of space and equipment, they are much longer in making a picture. "But it is nice to work over there," she adds. I think Miss Garbo is the least bit homesick.

"I guess I will always play bad girl," she sighed. "Always in Sweden, then here in Ibañez's 'Torrent,' and now in my next picture, 'The Temptress.' I like sometime to play good girl."

As we were saying our "good-byes," she looked at me with a questioning smile and said, "You do not ask me, 'Am I in love?' or 'Will I marry?' I am so glad. People have ask me such queer things."

I could have added that I felt it useless to ask those questions. Such eyes as hers do not invite confidences of the heart.

Greta Garbo will fascinate people, but I wager she will always remain more or less a mystery.

C.

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SEE *the* big pictures filmed!
LIVE *the* life of *Movie* land!
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Identify this scene and you have started toward your Free trip to Hollywood

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2. Send each solution under separate cover, addressed to "Romance-Hollywood Contest," care of Cox Confectionery Company, No. 163 Orleans Street, Boston 28, Mass.
3. The grand prize will be awarded to the person who succeeds in naming the actors and actresses, and the pictures in which they appear, most nearly correctly, and, in the opinion of the judges, makes the most novel and original presentation of the solution.
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ROMANCE CHOCOLATES

That Lucky Rogers Boy

Olanthe, Kansas, sent one of its boys to the Paramount School. Now he's playing the leading rôle in "Glorious Youth"

By GERTRUDE SHINN

"AND what's more, I learn that you have twice left the University and made trips to Kansas City without consulting your mother or me." Editor Rogers, of the *Olanthe* (Kansas) *Mirror*, spun about in his chair and regarded his son Charles.

"Now you are offered a trip to Europe for the summer and you want to know how long before you must give your answer. These people want your decision at once."

"If they want it right away, I reckon it'll have to be no." The son avoided his father's searching gaze.

"Look here, boy, you'd better confide in your Dad. Haven't been getting in some mix-up, have you?"

"No, sir," there was a sparkle in the black eyes and firmness of tone that reassured the anxious parent. Charles certainly had something on his mind but it must be all right.

He had always been a good boy, fond of home, and interested in all the things a college boy should be.

Meanwhile, Charles Rogers was rather enjoying the interview, he felt as thoroly misunderstood as the hero of a picture in the third reel. By the fourth the secret would be out and by the fifth or sixth, he would triumph.

Potter

When Charles Rogers' mother heard that he had passed the tests for the Paramount School, she simply said: "The boy must be good-looking"

OF course, turning down a trip to Europe was tough—it wasn't as if he did not know how wonderful it would be to go jazzing with a group selected from the college boys and girls—playing his trombone in their orchestra all around Europe. He had spent the preceding summer tramping thru Spain and France with three other fellows. They had shipped on a mule transport and the work they did paid their passage over and back in the steerage of a big liner. To be sure, the crew of the mule ship made unduly merry over the cut of their knickerbockers and their books on "Care of the Animal," but they had a great time coming back on the liner. The captain had invited them to come up and dance with the first-class passengers.

Yes, it was tough to give up a trip to Europe, but Charles Rogers was faced with an important decision and he was ready to make it. He had to pass up a certainty for an uncertainty. He would tell no one anything until he was sure.

One morning he appeared with a communication from Famous Players. He had been accepted for the Paramount School—one of the fortunate sixteen out of forty thousand applicants.

"Now, I can tell you all about it, Dad," he said.

"Those trips to Kansas City were for the film tests—I am to go to New York to the Paramount School. It's a sort of moving picture West Point where they train you to act; if you are good, they give you a job—it's a big chance."

Much to Charles's surprise, his father was calm about it, he even approved, nor did his mother seem upset.

"The boy must be good-looking," was all she said.

HIS boy and girl friends were not calm; the whole town was wild with excitement. They all knew that "Buddy" Rogers, as they called him, was frightfully handsome and they knew he could act. No one else was ever thought of for leads in the school and college plays. They knew that he danced well, played good football, baseball and hockey. Way down inside, Charles Rogers himself had one pet conceit. He knew he was a good boxer. But actually to go on the screen, be a real picture actor, this was too thrilling.

He has been at the Paramount School now for a term and has been chosen as lead for the picture that the

(*Continued on page* 100)

EDITOR'S NOTE: In case you dont know it, Charles Rogers is the boy who was selected for an important rôle in "Beau Geste," a new special. It's a part that any star on the screen would have been glad to get!

DOROTHY GRAY

SOCIETY'S MOST FAMOUS FACES

Kept Youthful by Her Genius

There are three telltale places where age shows first in a woman's face, weak spots. This was Dorothy Gray's conclusion after studying thousands upon thousands of faces during the past eleven years. How to prevent them and to erase them has been her specialty.

COMING to New York ten years ago, the daughter of a noted doctor and scientist, Dorothy Gray, by the discovery of new treatments and preparations for the *keeping* and bringing back of youth, soon became one of the most famous beauty specialists in the world, numbering among her clientele scores of the greatest names in the international social register.

SOME people used to think that the almost magical results obtained by Dorothy Gray were extremely complicated, even surgical treatments.

A Double Chin

For she is known on two continents as the facial scientist who works marvels for the greatest beauties of society and stage. She first won her fame in counteracting the double chin and sagging throat muscles. To women of the "fading age" she offers facial rejuvenation. To younger women she offers protection against premature age.

Wrinkles and Lines Around Eyes and Mouth

Her Salon in New York, in the most exclusive Fifth Avenue location, is the mecca of thousands upon thousands of women who proclaim her their benefactress.

Yet her treatments are apparently simple. Nothing severe. Nothing harsh. In fact, now you can duplicate her treatments in your own home.

You can consult Dorothy Gray by mail as intimately as if you came to New York for a personal interview.

This service she has now developed after ten years of exclusive Salon treatments by appointment. She has prepared printed directions and offers her own preparations. Furthermore, she invites you to write to her in detail and she will answer you personally.

Her specialty is the counteracting of facial age. To it she has devoted her life.

Thin Face with Flabby Muscles Under the Chin

She can help you eliminate a double chin and make your throat lines youthful and charming. She can help you erase those hateful lines around eyes and mouth. She can help you "firm" the relaxed, drooping muscles of the face. A sallow skin can be made to glow.

Thousands of women have had almost miraculous results in employing the Dorothy Gray Home Treatments. Years disappear quickly. "You look SO much younger," your friends will say. "Have you been to New York to see Dorothy Gray?"

Below is printed a coupon for your convenience. It embraces the three telltale places where age shows first but you may write a letter instead if you wish to state your problems more fully. Miss Gray will study your requirements and make personal recommendations as to the treatments and the proper preparations.

This service is gratis.

Dorothy Gray's preparations with complete directions for treatments can be obtained at the leading department stores and quality drug stores throughout the country.

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Please tell me how
☐ to treat a double chin.
☐ to round out a thin face and strengthen muscles under chin.
☐ to erase wrinkles and lines around eyes and mouth.
Name .....
Street .....
City .....State .....

Gossip of the Camera Coasts

(*Continued from page 49*)

CHARLIE CHAPLIN is making progress with his next picture, "The Circus." Two or three hundred scenes have been run thru the camera. Chaplin usually takes three or four thousand scenes before he starts cutting his production.

The comedian is planning to produce another picture with Edna Purviance in the stellar rôle. Joseph von Sternberg will direct.

JACK HOLT will play the featured rôle in "The Deer Drive." Elaborate plans are being made for the picturization of this tale. All the deer in the Yellowstone Park will be used for the production. This will be Holt's greatest rôle since his part in "North of 36." It is his first big Western picture this year.

Holt recently completed work in "The Blind Goddess," a modern story of our modern courts, with district attorneys, etc. Upon the completion of the picture, Jack dashed madly to Del Monte to take part in the big polo tournament. He is playing with the famous Midwick Club teams.

YVETTE GUILBERT, the great French artist, has gone to the UFA studios in Germany. She will play the rôle of *Martha* in the new big production of "Faust." Mme. Guilbert is one of the first French artists to go to Germany for a professional engagement since the war.

IT is impossible to keep Pola Negri out of print for one month. She went to Albuquerque, New Mexico, and, while stopping there, was accused of waiting to meet Rudolph Valentino on his return from the East. Pola denied this, saying that she was there on oil business. Most of the wells around Albuquerque pump water. The next we hear of Pola, she may be cavorting around Havana on a polar-bear hunt.

HERE are two important Hollywood business transactions:

Jack Holt traded a second-hand car for two of Victor Fleming's horses.

The next week Victor Fleming traded Jack Holt a two-time second-hand car for three of Jack's ponies.

HOLLYWOOD nearly lost a couple of actors when "That ol' davil sea" churned itself into a turmoil and wrecked numerous vessels along the Pacific Coast. Reginald Denny and two of his friends put to sea on a fishing trip in Denny's thirty-four-foot *Barberine*. They weathered the terrific storm for two days before making a Mexican port.

A tragedy nearly occurred when a company of actors put to sea on the old schooner *Indiana*. They were filming scenes on the boat when the storm came up. The tug which towed the big, powerless ship was forced to cut loose in the storm. More tugs came to the aid of the helpless boat and prevented it from going on the rocks near Point Vincente. On the schooner were Joseph Henaberry, the director; Joseph Schildkraut, Clarence Burton and Mathew Betts, actors, and a number of property-men and cameramen. Seena Owen was supposed to have gone on the ship, but the day previous had injured her leg when she fell while taking scenes on the boat.

THE annual Wampas Ball was one of the most successful ever presented by the press-agents of Hollywood. It was an elaborate affair staged by Sid Grauman. There were several acts in which numerous stars took part. Doug Fairbanks gave an exhibition of English tennis. Colleen Moore introduced the baby stars. John Barrymore took a bow. The only two people to stop the show were Barrymore and Clyde Cook. Cook proved to be a talented eccentric dancer, and scored heavily with the audience. Barrymore got his applause with less effort. It was the gayest show ever put on by talent from the film capital.

AFTER a seven-year absence, Dick Barthelmess arrived in Hollywood, and immediately began preparation for the filming of his next production, "Ransom's Folly." Within a period of a week, Dick had rented a studio, hired a leading lady and had the cameras clicking. The star has leased the Marshall Neilan studio. Dorothy Mackaill will play the leading rôle opposite Barthelmess.

When Dick arrived, it was quite natural that he should be swamped with social invitations, but he disregarded them all for the business of getting the picture under way. "Ransom's Folly" is from the story by Richard Harding Davis. Sydney Olcott will direct the production.

ROSEMARY THEBY and Harry Myers were married a year and a half before they confided the secret to any of their friends. And thereby hangs a little story. Years ago Rosemary and Harry were engaged to be married. But something happened, there was a quarrel and Harry married another girl. The marriage didn't turn out well and Harry and his wife were divorced. Perhaps he couldn't forget his first love. Anyway, as soon as he was free, Harry went to Rosemary and asked her to forgive and forget. Which, being a wise woman, she did.

"MARE NOSTRUM" was a big disappointment when it opened at the Criterion Theater in New York. Rex Ingram's new picture isn't likely to make any great hit with the public, and the first-nighters all agreed that Rex's long sojourn in Europe has had a bad effect on his work, as the picture is old fashioned in its story-telling technique and far too unpleasant to capture popularity in this country.

The excitement at the opening of "Mare Nostrum" was provided, not by the picture, but by the presence of John Gilbert. Mr. Gilbert made a prima donna entrance, amid the cheers—and almost screams—of the waiting public on the sidewalk. This is, of course, all very annoying to a new star. It's perfectly dreadful to be besieged by girls for an autograph. And it's awfully odd that the stars, who object to these little scenes, dont do away with them entirely, either by staying away from openings or arriving at the theater by way of the stage-door, where they may enter unmolested.

John Barrymore, as *Don Juan*, and Mary Astor in a scene from his next production. John has been signed by Joseph Schenck at $100,000 per picture. *Hamlet* is not so mad!

ANTONIO MORENO, who recently completed work in the leading rôle opposite Marion Davies in "Beverly of Graustark," has been cast for the principal part in Elinor Glyn's new opus, "Love's Blindness."

ANOTHER new contract was passed out this month by the Warner Brothers. Dolores Costello was elevated to stardom by the contract which she signed with the company last week. She has been hailed by critics, East and West, as the great screen find of the year because of her work in "The Sea Beast." The star's sister, Helene Costello, is achieving considerable prominence in the film world. She is now playing the leading rôle opposite Raymond Griffith in his new comedy, "Get Off the Earth."

REMEMBER old Captain Jinks of the horse marines who was accredited in a once-popular song with feeding his horse good pork and beans? Well, if the old Cap is still living, he may be able to graduate his steed's provender to butter and eggs, for the moving picture companies are now fighting over the issue as to who has the exclusive right to use the Marines in pictures.

(*Continued on page 93*)

THE MOTION PICTURE MAGAZINE

IBANEZ' TORRENT

Ibanez' Torrent! Rushing flood of mighty emotion
Sweeping us on—ever on—breathless...
Ricardo Cortez—dashing—gallant—torrid...
Greta Garbo—Perfection!
Discovered by Metro-Goldwyn-Mayer in stark Sweden—
She is setting the heart of America aflame!
Monta Bell is the director.
You positively musn't miss Ibanez' Torrent!

A Cosmopolitan Production

Scenario by Dorothy Farnum, from the novel by Vicente Blasco Ibanez. Titles by Katherine Hilliker and H. H. Caldwell.

Metro-Goldwyn-Mayer

"More Stars Than There Are In Heaven"

The ANSWER MAN

RAMONA.—Welcome to the throne. I'm waiting for you. Helene Costello is playing opposite Raymond Griffith in "Wet Paint."

SIS.—Yes, but time is money, and the way to spend it is the principal thing of interest about it. Fox is producing "The Johnstown Flood," with Florence Gilbert and George O'Brien.

SCREEN STRUCK.—Why was the first day of Adam's life the longest—I give up—because he had no Eve. I suppose that made him mourn! Yes, that was Rod La Rocque in "A Society Scandal." Milton Sills and Anna Q. Nilsson in "Adam's Rib." Madge Kennedy and Creighton Hale are starring in "Charley's Niece," for Universal.

MRS. A. M. B.—Congratulations. Hope you win another prize. Yes, and by the time some men have learned to behave themselves, they're too old to do anything else. Virginia Brown Faire is playing with William Fairbanks in "The Mile-a-Minute Man."

DOROTHY LUCILLE.—Yes, and that's life—just a billion darn things after a billion others. We shouldn't complain. The picture is of Mary Brian—she is wearing a blonde wig in one of her pictures.

PAT.—Something like Chief Killem-by-degrees. Hey! I should say he was about nineteen—yes? You bet I drink my buttermilk every day. How do you suppose I could answer these questions if I didn't?

A. ELIZABETH S.—No, I never went to college—just a self-made man, you know. The Harvard University is the richest in the United States, with an endowment of $52,031,769. Richard Dix is still single.

WINIFRED B.—All the way from Merrie England. So you really saw Betty Blythe. I have no doubt but what Pola Negri and Betty are very good friends. We all must have our tools in order to do good work. The surgeon's tools are called "instruments." In law they are "citations." In advertising they are "mediums" and in Answermandom they are "casts."

THE OL' LADY.—The handsomest flower is not the sweetest. Yes, I can see you are still for John Gilbert. Haven't heard that Ronald Colman is going to play in "Hamlet." It beats all how these stars get gold cups. Now Eleanor Boardman has been elected by the Wampas as the baby star who has made the most progress in the past four years, for which honor she will receive a gold cup.

JENNIE.—That's like the Kaiser, a peacock yesterday, a feather duster today. Robert Edeson is playing for Cecil De Mille at Culver City, California. Reginald Denny in "Take it From Me."

BETTY.—I should say I was glad to have my whiskers this cold winter. You want to know if I leave them inside or outside of my overcoat. They are trained to stay in. So you have the Helen Ferguson Friendship Club—write to Juan David, 98 Waltham Street, Boston, Massachusetts.

MOLLY.—Bert Lytell is living in Hollywood, California. Why dont you join one of the clubs? Virginia Valli, Dorothy Devore and Greta Nissen are all free-lancing right now—that is, they are not under contract.

NORMA M.—Well, I am glad to be in America. You know, America produces more than 60 per cent. of the world's petroleum, more than 50 per cent. of the output of iron ore, 60 per cent. of the production of copper, nearly 70 per cent. of the crop of cotton, and more wheat than any other two countries on earth. Right now Irene Rich is playing in "Silken Shackles," and then she will play in "The Door Mat" with Huntly Gordon and Victor Varconi for Ernst Lubitsch.

LLOYD HUGHES FAN.—Well, you are like the lady who wont leave the small town because it is too tiring to run around in a big city. Wait until you come to New York. No, Louise Glaum is going in vaudeville for a few weeks; after that she is going to Europe to play in pictures. Diana Kane and Johnny Hines in "The Brown Derby." Oh, yes, Lloyd Hughes is married to Gloria Hope.

KATHERINE C.—Well, it shouldn't take so much courage to write to me. I am a perfectly harmless old chap. I still have my hall-room, and my assistant, Bill, shares my desk with me—what there is of it. No, I dont waste my time longing for the days of my youth. But then I'm not as old as I look. My beard is inclined to make me look older.

LORRAINE R.—Judging from my picture, you wouldn't say I was a walking advertisement of the marvels of chemistry. Righto! But Boncilla has done a lot for me. Winifred Hudnut is Natacha Rambova, but her right name is Irene O'Shaunessy. She is playing in vaudeville.

JEAN.—Well, your first question is superfluous, like an alarm-clock in the same house with a baby. Ben Lyon is twenty-six and not married. Monte Blue is married to Tove Janson.

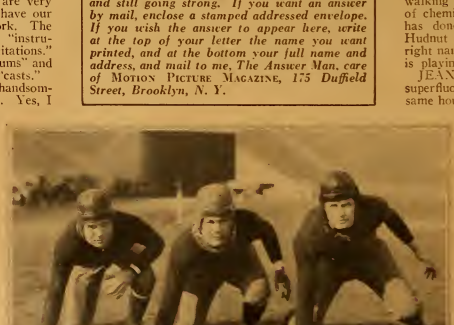
OPAL.—Yes, it is true that Lowell Sherman and Pauline Garon are married. Olga Cronk is Claire Windsor's real name. I should say Lois Weber is directing. Her next picture is "The Star Maker," with Warner Oland and Grace Darmond in the cast.

RAYMOND J. F.—Fire away. There's plenty of room, but the largest room in this old world is said to be room for improvement. Rex Ingram is working on "The Magician," which is being produced entirely abroad, the interiors being made in a studio in Nice and the exteriors in

(*Continued on page 90*)

HEAR YE, HEAR YE!

All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fifteen years and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, care of Motion Picture Magazine, *175 Duffield Street, Brooklyn, N. Y.*



All set for the fall season. William Haines, Guinn Williams and Francis X. Bushman, Jr., are the three collegiates who are appearing in "Brown of Harvard," now being filmed by Metro-Goldwyn

"Guess who it's from!"

"It's a letter from the *Answer Man*. I've read his answers in MOTION PICTURE MAGAZINE for years. He is so witty—and knows everything and everybody in pictures. I write to him often—and always receive a wonderful letter from him." Thousands of people know this dear old fellow and his department is one of the finest in any magazine.

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The Picture Parade

(*Continued from page 65*)

Moana's little brother climbing a tall, bending tree waving across a clear sky; a vista showing the natives returning after a boar hunt; the surf and under-water scenes; *Moana* dancing the Siva; the tattoo episode; and the tribal dance.—*Paramount.*—*L. R.*

Dance Madness—Comedy-Drama

THERE is no getting away from this one's being a typical movie and carrying a movieish title. In that respect it keeps to its form. It will make you think of the Mae Murray pieces even tho she does not adorn this with her presence. This is probably because Robert Z. Leonard directed it.

To get down to brass tacks, it tells of a gay young blade, who woos and wins a teacher of æsthetic dancing. After a year of intensive wooing he transfers his affection to another dancer. In the end these terpsichorean teachers become fast friends and decide to bring the young Willy-Nilly to his senses.

It develops that another and honorable trick of having hubby falling in love with his own wife—and doesn't develop it very well—that is, with no adroitness and sparkle. It hasn't very strong ankles to dance on—has this strip of celluloid. It is played in just a so-so manner by Conrad Nagel, Clair Windsor and Hedda Hopper. —*Metro-Goldwyn.—L. R.*

Oh, What a Nurse—Comedy

HAVING discovered along with several others who go in for masquerade that dressing in feminine gewgaws makes audiences hysterical with laughter, Syd Chaplin decided that a man changing quickly from one costume to another would knock 'em over. So he proceeded to make them howl by attiring himself, coquettishly, in wig and flowing robe. He has enough disguises—has Syd. First he puts over the laughs dressed in widow's weeds, then he bedecks himself in a nurse's uniform. And the show was on.

Of course, it comprises a series of gags and Chaplin knows how to execute them. But it seems a pity that more could not have been made from the idea (a good one) that started the picture. It becomes lost in the shuffle. But the authors really hit upon something original in having a reporter go to bat for the woman who writes the advice to the lovelorn column. A lot could have been made from this which has not been appreciated.—*Warner Bros.—L. R.*

The Yankee Señor—Western Melodrama

TOM MIX and Tony are engaged hot and heavy in this number. The star who affects chamois gloves even outdoes himself in his satin blouses, trick trousers, *et al.* The piece itself, however, is cut from the same old cloth, in that Tom's job is to save the girl from the bad hombre. By the way, the girl is Olive Borden and the technicolor scheme employed here shows her up as someone to be reckoned with when counting beauty.

The highly paid Tom appears as an adventurer and soldier of fortune who is in charge of building a railroad spur. This places the pay-roll in his keeping. You can figure out the rest of it for yourself. *The piece has its complications, romantic as well as melodramatic. And most of it is exciting enough to keep you interested. There is some clever riding, with Tom and Tony doing some new tricks, and some clever acting, too, on the part of Alec Francis.* As for Olive Borden, she is a composite picture of Lila Lee and Madge Bellamy—combining the best features of each. We predict stardom for her if she is groomed carefully.—*Fox.—L. R.*

The Blackbird—Melodrama

THE unholy two, Tod Browning and Lon Chaney, haven't been so fortunate as with their previous shocker. Truly, it would be difficult to improve on "The Unholy Three." Where "The Blackbird" errs is its reflection of the earlier opus—as if it was made from something left over. But it fails to carry out the uncanny touches, the grim realism and the hard humor which marked its cousin. Nor is it as smooth, and plotty as the other.

The ending is particularly movieish. Just when things were getting interesting along comes happiness and spoils it all. In other words, there was work to be done by both crooks and detectives before the triumph of right over wrong.

Lon Chaney plays a dual rôle—that of a crook Wu London's Limehouse—and the latter's brother, a "bishop." He is really two in one—the bishop rôle being resorted to that he might hide his real identity. Lon exercises his make-up box, his facial muscles and his joints to a fare-you-well. In fact, he seems to place no restraint on himself. But he makes himself interesting no matter the guise in which he appears. Renée Adoree gives a performance of feel- as a Limehouse Patti and Owen Moore is O. K. as a Piccadilly Crow.—*Metro-Goldwyn.—L. R.*

The Auction Block—Drama

REX BEACH'S story shapes up as fair-to-middlin'. It is nothing to make much of a fuss over, and on the other hand, it is nothing to be entirely condemned. Again we have a beauty contest winner as the heroine of the picture. Eleanor Boardman is the girl who walks away so easily with the prize in the first reel of "The Auction Block," and strange to relate, the contest is not mentioned thereafter.

The plot has to do principally with the efforts of a youth to win a wife who doesn't love him. This has all the smacking of an Elinor Glyn situation, but is not treated in the Glyn fashion.

Charles Ray, who has made his reputation as the country yokel, is the gilded waster from Pittsburgh. He lives on his dad's millions, pays out big money for one dance with the beauty contest winner and has a merry time of it. The youth marries the small-town girl. In fact, she is swept off her feet by the ardor of the young millionaire, and then comes her hour of repentance. When she wont see him or make their marriage public, he becomes a shoe-store clerk, but it all ends happily enough.

It is a very competent cast that takes care of the acting—and praise should be given to Miss Boardman, Sally O'Neill, David Torrence and the others for humanizing their rôles and making something out of them.—*Metro-Goldwyn.—L. R.*

What Happened to Jones—Comedy

GOOD old Jonesy has finally found his way to the screen. The comedy, written originally by George Broadhurst and which has been played in every town boasting an opera-house since it was written many years ago, comes as is Reginald Denny number—and he happens to make it as spirited and amusing as it ever was upon the stage. Denny has the faculty of knowing how to gage the gags that score. He has a good sense of spontaneity, and we have yet to see him try to "hog" a picture—his aim being to surround himself with competent performers. We bring up this point because Otis Harlan, a round, little, fat man, very nearly succeeds in stealing the picture from the star.

Denny is good in the farcical situation of his last night as a bachelor—for that old wheeze, "Ladies' night in a Turkish bath," is used for the material, and from the episode Messrs. Denny and Harlan bound forth in feminine attire masquerading as THIS, THAT AND THE OTHER MAN—or WOMAN.

There's a good sparkle in this picture. It keeps moving at a good pace, the situations being well timed, and the players evidently enjoying their work. Among the cast the performances which stood out belong to Zasu Pitts, Emily Fitzroy, Marian Nixon and Melbourne MacDowell.—*Universal.—L. R.*

Partners Again—Comedy

THOSE fifty-fifty partners, Abe and Mawrus, take a flyer in automobiles in their newest venture. Of course, if you've seen the partners once, you know just what to expect: that one or the other will do something that is not in the best plans of his partner. For a while this new sketch worked out very well, but it soon petered out. It is strictly slap-stick—and we see the two comedians, George Sidney and Alexander Carr, as agents for the "Schenckmann Six." They endeavor to demonstrate the car to a prospective buyer, and later on there are legal complications and studio experiences in an air-plane.

Strictly speaking, the piece is a long series of subtitles illustrated by moving pictures. While many of the titles, written by Montague Glass, are witty and up to the minute, there are others that fall on you with quite a sickening thud.

The director, Henry King, has relied to a great degree on these titles for his humor. We prefer to see him behind a megaphone for such works as "Stella Dallas."—*Goldwyn-United Artists.—L. R.*

Dancing Mothers—Drama

THE younger generation is on the warpath again, chaperoned this time by the older generation. The cocktail-drinking flapper has her moments, but in reality her place in the scheme of things is only secondary, as the real story concerns the effect that her conduct has upon her parents.

"Dancing Mothers" develops into a problem story which ends with the problem still unsolved. The sponsors have forgotten, apparently, the tradition of supplying a happy ending. The final scene is hopeful but hardly cheerful. However, one cannot deny that the ending was not true to character and situation. Alice Joyce, with her usual charm and restraint, plays the mother. Her quiet manner is an excellent foil for the rampant exuberance of Clara Bow as the daughter. Norman Trevor, as the gay the daughter.—*Paramount.—L. R.*

Sea Horses—Melodrama

MOST of "Sea Horses" is entertaining. While the story drags, showing much preparation for climaxes which never de-

(*Continued on page 109*)

The NERVE of her! —this Kiki!

NAMELESS nomad—cast-off child of the Paris gutters . . . Imagine poor Kiki daring to grasp for the luscious things of life!

You'll thrill at the breath-taking impudence, perky pluck, of this whimsical boulevard waif as she gaily, gallantly tricks her way into the longed-for stage-land of lights and dancing!

With her saucy skirt and her tilted tam—cheap bracelets halfway down her arm—carefree, child-hearted Kiki made millions love her in her two years on Broadway in the famous Belasco stage success.

And now she's coming to *your* town! . . . Gloriously played by Norma Talmadge and a great supporting cast . . . . Sumptuously screened in a production that brings you all the romance of Paris—all the glamour of behind-the-scenes in a famous French revue.

"No other actress on the cinema today could play this character with the artistry and faithfulness of interpretation that Norma has put into the role."
—*David Belasco*

"I never made a picture I like better."
—*Norma Talmadge*

JOSEPH M. SCHENCK . . . . . presents

NORMA TALMADGE

"KIKI"

in

with

Ronald Colman

Screen story by . . . . . HANS KRALY
Based on the stage play KIKI written by ANDRE PICARD and adapted by . . . . . DAVID BELASCO

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First National Pictures

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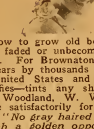

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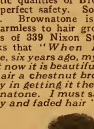

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And where you may write to them

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Adorée, Renée—completed *La Bohème*—Metro-Goldwyn Studios, Culver City, Cal.

Agnew, Robert—playing in *Wild Oats Lane*—Marshall Neilan Studios, 1845 Glendale Blvd., Hollywood, Cal.

Allison, May—playing in *Men of Steel*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

Arthur, George K.—playing in *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Astor, Mary—playing in *The White Guy*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Banky, Vilma—playing in *The Son of a Sheik*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Barrymore, John—completed *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Barthelmess, Richard—playing in *Ransom's Folly*—Inspiration Pictures, 565 Fifth Ave., NewYork City, N. Y.

Baxter, Warner—playing in *The Flight to the Hills*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Noah—playing in *Padlocked*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Wallace—playing in *Bein Gerond*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Bennett, Belle—latest release *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.

Blue, Monte—playing in *Other Women's Husbands*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Boardman, Eleanor—playing in *Bardelys The Magnificent*—Metro-Goldwyn Studios Culver City, Cal.

Bow, Clara—playing in *The Flight to the Hill*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Brian, Mary—playing in *Brown of Harvard*—Metro-Goldwyn Studios, Culver City, Cal.

Bronson, Betty—playing in *Cat's Pajamas*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Brook, Clive—playing in *Why Girls Go Back Home*—Warner Bros. Studios, 5842 Sunset Blvd. Hollywood, Cal.

Busch, Mae—playing in *Perch of the Devil*—Universal Studios, Universal City, Cal.

Carey, Harry—playing in *Toe Seventh Bandit*—Pathé Exchange, 35 W. 45th St., New York City, N. Y.

Chaney, Lon—latest release *The Black Bird*—Metro-Goldwyn Studios, Culver City, Cal.

Chaplin, Charles—playing in *The Circus*—1412 La Brea Ave., Hollywood, Cal.

Chatterton, Sydney—playing in *The Better Ole*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Cody, Lew—playing in *Tobo*—Metro-Goldwyn Studios, Culver City, Cal.

Collier, William, Jr.—playing in *The Rainmaker*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Colman, Ronald—playing in *Beau Geste*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Cortez, Ricardo—playing in *Sorrows of Satan*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Dana, Viola—playing in *Crashing Timbers*—Universal Studios, Universal City, Cal.

Daniels, Bebe—playing in *The Palm Beach Girl*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Davies, Marion—playing in *The Red Mill*—Metro-Goldwyn Studios, Culver City, Cal.

Dempster, Carol—playing in *The Sorrows of Satan*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Denny, Reginald—playing in Rolling Home—Universal Studios, Universal City, Cal.

DeVore, Dorothy—playing in *Leave It to Me*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Dix, Richard—playing in *Romance a-la-Carte*—Famous Players Studios. Sixth and Pierce Aves., Astoria, L. I.

Dove, Billie—playing in *The Star Maker*—Universal Studios, Universal City, Cal.

Dressler, Louise—playing in *Perch of the Devil*—Universal Studios, Universal City Cal.

Errol, Leon—latest release *The Lunatic at Large*—Cosmopolitan Studios, 807 E. 175th St., New York City, N. Y.

Fairbanks, Douglas—completed *The Black Pirate*—Pickford-Fairbanks Studios, Hollywood, Cal.

Fazenda, Louise—playing in *The Old Soak*—Universal Studios, Universal City, Cal.

Fields, W. C.—playing in *The Old Army Game*—Famous Players Studios. Sixth and Pierce Aves., Astoria, L. I.

Ford, Harrison—playing in *Hell's* 400—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Gibson, Hoot—playing in *The Phantom Bullet*—Universal Studios, Universal City, Cal.

Gilbert, John—playing in *Bardelys the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Gish, Dorothy—completed *Nell Gwyn*—Herbert Wilcox Prod., London, England.

Gish, Lillian—playing in *The Scarlet Letter*—Metro-Goldwyn Studios, Culver City, Cal.

Goudal, Jetta—playing in *Paris at Midnight*—Metropolitan Studios, 1040 La Palmas Ave., Hollywood, Cal.

Gray, Gilda—playing in *The Woman Thou Art*—Famous Players Studios. Sixth and Pierce Aves. Astoria, L. I.

Gray, Lawrence—playing in *The Palm Beach Girl*—Famous Players Studios, Sixth and Pierce Aves. Astoria, L. I.

Griffith, Corinne—playing in *Mlle. Modiste*—1040 La Palmas Ave. Hollywood, Cal.

Griffith, Raymond—playing in *Get Off the Earth*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hamilton, Neil—playing in *Beau Geste*—Famous Players Studios. 1520 Vine St., Hollywood, Cal.

Harlan, Kenneth—playing in *Crashing Timbers*—Universal Studios, Universal City, Cal.

Hines, Johnny—playing in *The Brown Derby*—First National Prod., 807 E. 175th St., New York City, N. Y.

Holt, Jack—playing in *The Blind Goddess*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hughes, Lloyd—playing in *High Steppers*—United Studios, 5341 Melrose Ave. Hollywood, Cal.

Joy, Leatrice—playing in *Eve's Leaves*—Cecil De Mille Studios, Culver City, Cal.

Joyce, Alice—playing in *Beau Geste*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Keaton, Buster—playing in *Battlin' Buster*—Metro-Goldwyn Studios, Culver City, Cal.

Kerry, Doris—playing in *Mismates*—First National Prod. 807 E. 175th St., New York City N. Y.

Kerry, Norman—playing in *Mlle. Modiste*—United Studios, 5341 Melrose Ave., Hollywood, Cal

Kirkwood, James—playing in *The Live Guy*—United Studios. 5341 Melrose Ave, Hollywood, Cal.

Langdon, Harry—playing in *Tramp, Tramp, Tramp*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

La Plante, Laura—playing in *The Big Night*—Universal Studios, Universal City, Cal.

Lloyd, Harold—playing in *For Heaven's Sake*—1040 La Palmas Ave. Hollywood, Cal.

Louis, Willard—playing in *Mlle. Modiste*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Love, Bessie—playing in *Lorey Mary*—Metro-Goldwyn Studios, Culver City, Cal.

Lowe, Edmund—playing in *Siberia*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Lyon, Ben—playing in *The Savage*—First National Prod., 807 E. 175th St., New York City, N. Y.

Mackaill, Dorothy—playing in *Ransom's Folly*—Marshall Neilan Studios, 1845 Glendale Blvd., Hollywood, Cal.

Macon, Douglas—playing in *That's My Baby*—Famous Players Studios 1520 Vine St., Hollywood, Cal.

Mason, Shirley—playing in *Desert Gold*—Famous Players Studios 1520 Vine St., Hollywood, Cal.

McAvoy, May—playing in *The Savage*—First National Prod., 807 E. 175th St., New York City N. Y.

Meighan, Thomas—playing in *Florida Romance*—Famous Players Studios. Sixth and Pierce Aves., Astoria, L. I.

Menjou, Adolphe—playing in *The Sorrows Satan*—Famous Players Studios, Sixth and Pierce Aves. Astoria, L. I.

Miller, Ruth—playing in *Hell Bent for Heaven*—Warner Bros. Studios, 5842 Sunset Blvd. Hollywood, Cal.

Mix, Tom—playing in *Hardboiled*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moore, Matt—playing in *Early to Wed*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moreno, Antonio—playing in *The Temptress*—Metro-Goldwyn Studios, Culver City, Cal.

Murphy, Mae—latest release, *The Masked Bride*—Metro-Goldwyn Studios, Culver City, Cal.

Nagel, Conrad—completed *Money Talks*—Metro-Goldwyn Studios, Culver City, Cal.

Negri, Pola—playing in *The Crown of Lies*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Nilsson, Anna Q.—playing in *Her Second Chance*—United Studios. 5341 Melrose Ave., Los Angeles, Cal.

Nissen, Greta—playing in *The Love Thief*—Universal Studios, Universal City, Cal.

Novarro—latest release *Ben-Hur*—Metro-Goldwyn Studios, Culver City Cal.

O'Brien, George—playing in *Rustlin' For Cupid*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

O'Brien, Eugene—playing in *Fine Manners*—Famous Players Studios. Sixth and Pierce Aves. Astoria, L. I.

O'Hara, George—playing in *Why Girls Go Back Home*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

O'Neil, Sally—playing in *Battlin Buster*—Metro-Goldwyn Studios, Culver City Cal.

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Philbin, Mary—playing in *A Savage in Silk*—Universal Studios, Universal City, Cal.
Pickford, Mary—playing in *Sparrows*—Pickford-Fairbanks Studios, Hollywood, Cal.
Prevost, Marie—completed *Other Women's Husbands*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Ralston, Esther—playing in *The Blind Goddess*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.
Ray, Charles—latest release *The Auction Block*—Metro-Goldwyn Studios, Culver City, Cal.
Rich, Irene—playing in *Silken Shackles*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Shearer, Norma—playing in *The Devil's Circus*—Metro-Goldwyn Studios, Culver City, Cal.
Sherman, Lowell—playing in *The Wilderness Woman*—Cosmopolitan Studio, 2478 Second Ave., New York City, N. Y.
Sills, Milton—playing in *Puppets*—Biograph Studios, 807 E. 175th St., New York City.
Starke, Pauline—playing in *Love's Blindness*—Metro-Goldwyn Studios, Culver City, Cal.
Stone, Lewis—playing in *The Desert Healer*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Swanson, Gloria—playing in *Fine Manners*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
Sweet, Blanche—completed *The Far Cry*—United Studios, 5341 Melrose Ave, Los Angeles, Cal.

Talmadge, Constance—playing in *The Duchess of Buffalo*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Talmadge, Norma—completed *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Tearle, Conway—completed *The Dancer from Paris*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.
Terry, Alice—completed *Mare Nostrum*—Metro-Goldwyn Studios, Culver City, Cal.
Torrence, Ernest—playing in *The Blind Goddess*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Valentino, Rudolph—playing in *The Son of a Sheik*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Vidor, Florence—latest release *Sea Horses*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Wilson, Lois—latest release *Let's Get Married*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
Windsor, Claire—playing in *Money Talks*—Metro-Goldwyn Studios, Culver City, Cal.
Worthing, Helen Lee—completed *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

There's Tricks in All Trades

(*Continued from page 76*)

waist-line. Five pounds too much and the end of the career is at hand. Too few hairs and good-by to the lover!"

(From the present appearance of Warner Baxter neither calamity need cause him to lie awake nights for some time to come!)

"THERE'S another animal that I've met in pictures, of which you may have heard—the lens hog. That's the person who tries to get more than his share of the scene. Once when I was on location, I happened to room with a champion of this species. The first night we talked late and he grew expansive. He explained to me how, by simply moving his hand at a critical point, or by wriggling his nose, making his eyebrows run up and down, or opening his mouth, he could steal a scene.

"He forgot—or else he didn't know—that we had several scenes together in that picture. When they came along, I forehandedly got ahead of him with the lens hog stuff and did the stealing myself!

"But if there are lens hogs, there are also generous people in the business, and I want to go on record as announcing that if you are looking for a star who will go fifty-fifty with you on a scene—or even, most of the time, give you sixty-five per cent. of it—look no farther. Betty Compson and Bebe Daniels are the stars!"

TURN TO PAGE 66

And read our new department of horoscopes, conducted by Marion Meyer Drew. Here is something new—something with an unusual interest for all our readers. Be sure to watch for "Shall I Go Into the Movies?" in MOTION PICTURE MAGAZINE.

Actually a rich, vivid rose!

Cutex brings out a New Liquid Polish with A DEEP ROSE SHADE

DECIDEDLY DEEPER—actually a rich, vivid rose!

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Two applications give a deeper hue

No need to tint the nails before polishing. Cutex Liquid Polish, Deep Rose, is itself a rich, vivid color. And it can be made still deeper by simply applying a second coat after the first has dried.

Today fashionable women hardly feel they have completed their toilette until their nails take on the rosy hue and sophisticated brilliance that this new Deep Rose shade, brought out by Cutex, gives.

Particularly is the new shade effective for evening—when warmer more exotic colors are their most radiant. See how its rich, vivid tones, give a special emphasis to shapely finger tips.

Cutex Liquid Polish in the new Deep Rose or the natural pink you already know is 35c at all drug and department stores. Or see the special offer. Northam Warren—New York, Paris, London.

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Mail coupon with 6c for trial bottle of the new Deep Rose shade, Cutex Liquid Polish.

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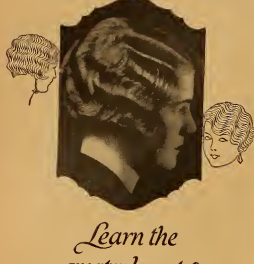

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"FOR THE HAIR OF WOMEN WHO CARE"

A Guide to Current Pictures

Which are now being shown thruout the United States

A Kiss for Cinderella
Betty Bronson in another *Peter Pan* part, ably supported by Tom Moore and Esther Ralston. Quite good and entertaining, but nothing like *Peter Pan*. (Paramount)—E. V. B.

A Woman of the World
Pola Negri in a new rôle, which she does to perfection with Chester Conklin. Story not so good, but well worth seeing. (Paramount)—E. V. B.

Auction Block, The
Just fair-to-middlin'—because there is nothing much to intrigue the interest. So we call it an average picture. (Metro-Goldwyn)

Behind the Front
A burlesque on the late unpleasantness in Europe, executed with much broad slapstick. Wallace Beery and Raymond Hatton put it over. (Paramount)

Ben-Hur
The masterpiece supreme of all time, containing all the elements of a 100 per cent picture. (Metro-Goldwyn)—E. V. B.

Big Parade, The
Truly one of the great pictures of the screen. The Great War reproduced with remarkable fidelity. Sweeping and stirring in its scenes and acting. John Gilbert and Renée Adorée create marvelous performances. (Metro-Goldwyn)

Blackbird, The
Lon Chaney is grotesque again in a picture not up to "The Unholy Three." Has some thrills and carries suspense, but somehow fails to grip you. Renée Adorée good as heroine. (Metro-Goldwyn)

Blueboard's Seven Wives
A satisfactory take-off on the movie industry and the way in which stars are made. Contains good satire and humor. Ben Lyon is the hero. (First National)

California Straight Ahead
A romantic comedy suggestive of Wally Reid's auto yarns. Youth in conflict with the elders. Reginald Denny keeps it going at a good pace. (Universal)

Caveman, The
You'll hardly recognize Matt Moore in the beginning, but you will like him and Marie Prevost in this amusing picture. (Warner)

Classified
Corinne Griffith at her best in an interesting comedy. (First National)—E. V. B.

Clothes Make the Pirate
A burlesque in which the laughs are achieved in too strained a manner. Leon Errol's droll comedy is, in the main, satisfactory. Pleasing enough, tho it doesn't ring the bell. (First National)

Cobra
Valentino in a new rôle—not a lover—suave and polished as ever. Nita Naldi miscast. Fairly good drama, but not up to "The Eagle." (Paramount) —E. V. B.

Compromise
A drama in which Irene Rich proves herself a great artist. Louise Fazenda a great comedian, and Pauline Garon a great flapper. Plenty of action and excitement thruout. (Warner)—E. V. B.

Cowboy and the Countess, The
Buck Jones takes his outfit to Europe and gives fair entertainment in a Lochinvar rôle. (Fox)

Dance Madness
A typical melodrama, this—one beating on an old, old tack. Just an ordinary opus—in plot as well as in acting. (Metro-Goldwyn)

Dancing Mothers
Mother goes to bat for her headstrong daughter. Pays the piper herself to keep daughter safe. Done with good drama and competently played. (Paramount)

Dark Angel, The
Dont miss Vilma Banky and Ronald Colman, the great lovers, in this colorful war romance. (First National)—E. V. B.

Desert's Price, The
Buck Jones in a thrillin' Western with particularly beautiful desert scenery. (Fox)

Driftin' Thru
A little slow moving for the versatile Harry Carey, who is cast as *Driftin' Dan*. (Pathé)

Eagle, The
Valentino comes back with a bang, but Vilma Banky shares the honors. You will like this romantic drama. (United Artists)—E. V. B.

East Lynne
An excellent picture, beautifully and artistically done. Edmund Lowe, Alma Rubens, Lou Tellegen, and Marjorie Daw make up an all-star cast. (Fox)

Enchanted Hill, The
Thrilling Western with Jack Holt the hero and Florence Vidor close up. Not great, but interesting. (Paramount)—E. V. B.

Fighting Edge, The
Kenneth Harlan and Patsy Ruth Miller in a colorless melodrama of the Mexican border smugglers. (Warner)

First Year, The
An amusing story of married life with Matt Moore and Kathryn Perry as the young couple. Matt Moore is splendid. (Fox)

Flaming Waters
With Mary Carr as the mother and Malcolm McGregor as her devoted son, this picture makes fair entertainment in its story of oil swindlers. (F. B. O.)

Freshman, The
Harold Lloyd's funniest picture—and by all odds his greatest. Has everything and will please any type of picturegoer. Dont miss it. (Pathé)

Go West
Buster Keaton at his worst. A long-drawn-out comedy that cannot compare with "The Navigator" and "Seven Chances." (Metro-Goldwyn)—E. V. B.

Gold Rush, The
After two years we expect something better from Charlie Chaplin. However, you will probably like it, but not nearly so well as "The Kid," etc. (United Artists)—E. V. B.

Golden Strain, The
Pretty weak drama starring Kenneth Harlan. Hobart Bosworth gives the best performance. (Fox)

Goose Woman, The
Louise Dresser contributes a marvelously rich characterization of a woman who had seen better days. The mother-love theme is built around a murder mystery. Entertaining. (Universal)

Grand Duchess and the Waiter
A light and fluffy piece of entertainment, done with much adroitness and subtlety. Is clever in every way—and capitally played by Menjou and Vidor. (Paramount)

Her Sister From Paris
A rollicking comedy this, based as it is upon the wife who masquerades to bring back her wayward husband. Constance Talmadge is delightful in a dual rôle, and the support is good. (First National)

His Secretary
Norma Shearer's best since "He Who Gets Slapped." Willard Louis fine, also Cody and Karl Dane. Excellent comedy. (Metro-Goldwyn)—E. V. B.

Ibañez' Torrent
A very good picture of love and its tragic consequences in Spain. Has unusual ending. Good atmosphere and plenty of interest. Finely acted. (Cosmopolitan-Metro-Goldwyn)

Infatuation
Corinne Griffith at her worst and not much else. You can afford to miss this one. (First National) —E. V. B.

Joanna
Another picture of a mother's sacrifice—and not done with any great imagination. Has some extravagant scenes and Dorothy Mackaill manages to shine above the scenery. (First National)

Johnstown Flood, The
Thrilling melodrama based on the historic disaster. Excellent cast includes George O'Brien, Janet Gaynor and Florence Gilbert. (Fox)

Just Suppose
Richard Barthelmess tries the mythical kingdom story—and gets away with it fairly well. A finely mounted picture—the acting and settings compensating for a weak plot. (Inspiration)

Lady Windermere's Fan
Another Lubitsch masterpiece with Irene Rich superb, as is also the entire cast. Dont miss this one. (Warner)—E. V. B.

Lawful Cheaters, The
Clara Bow excellent in an underworld "meller" that holds you to the finish. (B. P. Schulberg)—E. V. B.

Lights of Old Broadway
A comedy-drama of the old days with Marion Davies shining as a sixteen-year-old girl and her sister. Not so good. (Metro-Goldwyn)—E. V. B.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Little Annie Rooney
The same old twelve-year-old Mary Pickford and not a year older. Laughter and tears. While not an elaborate or well-done production, it "gets" you. (United Artists)—E. V. B.

Lord Jim
Conrad's story done with good color and action. Holds the interest with its well-developed plot and characterization. Percy Marmont excellent in title rôle. (Paramount)

Lovers in Quarantine
Fairly clever comedy from a successful stage play, in which Bebe Daniels does the usual flapper part Just fair. (Paramount)—E. V. B.

Man Upstairs, The
A diverting mystery-comedy adapted from Earl Derr Bigger's "The Agony Column." Monte Blue is the very likable hero. (Warner)

Mannequins
Dolores Costello at her best in a rather exciting melodrama. Average good picture. (Paramount) —E. V. B.

Masked Bride, The
Mae Murray returns to a moth-eaten type of story and her frenzied style of acting here. Nothing much to interest you. (Metro-Goldwyn)

Memory Lane
Fair entertainment in a story featuring Eleanor Boardman, Conrad Nagle and William Haines. (First National)

Merry Widow, The
Mae Murray and John Gilbert 100 per cent. in a wild, passionate romance full of action and interest. Excellent. (Metro-Goldwyn)—E. V. B.

Midnight Flyer, The
Another feud, this time among two families of railroaders. Cullen Landis and Billie Dove in the leading rôles. (F. B. O.)

Midshipman, The
This should be popular, but it is poorly done and Novarro is sadly miscast and directed. (Metro-Goldwyn)—E. V. B.

Mike
Very much to the hokum—which means that it should have been compressed into three reels. Episodic, but has certain amount of color. (Metro-Goldwyn)

Moana
A beautiful and impressive drama of tribal life in the South Seas. An epic of land, sky and water that deserves to rank with the best. See it. (Paramount)

New Commandment, The
Title should be changed to "Red Hot Love" because nine-tenths of the picture is kissing scenes between Blanche Sweet and Ben Lyon. A very interesting drama of French life and the war. (First National)—E. V. B.

Oh, What a Nurse
Syd Chaplin has gone in for more feminine attire. Doubles as the women who writes advice to the lovelorn. Fairly complicated—and quite amusing. Should get the laughs. (Warner Brothers)

Old Clothes
Jackie Coogan shows that he is no longer a child and the whole picture is old-fashioned; nevertheless, it will probably interest you if "The Ragman" did. (Metro-Goldwyn)—E. V. B.

Other Women's Husbands
Monte Blue and Marie Prevost work out their problem with the aid of Huntly Gordon and Phyllis Haver. Pretty likely to please you. (Warner)

Outsider, The
It's a story of faith-healing with Lou Tellegen splendidly cast and Jacqueline Logan looking very pretty. (Paramount)

Partners Again
Abe and Mawruss go into the automobile business and are as funny, nor so successful as when they "partnered" in the movies. Mostly illustrated subtitles. (United Artists)

Queen o' Diamonds
Evelyn Brent plays a double rôle creditably in this crook melodrama. (F. B. O.)

Road to Glory, The
A cast including May McAvoy, Leslie Fenton and Ford Sterling adds interest to this story in which which Chance plays an important part. (Fox)

Road to Yesterday, The
A beautiful romantic drama introducing Cecil de Mille, with Joseph Schildkraut and Vera Reynolds. Elaborate and splendid, but long drawn out. (Producers Distributing Corp.)—E. V. B.

Rose of the World
A thrilling, elaborate melodrama with Patsy Ruth Miller, Allan Forrest and Pauline Garon. It fails to hit the high spots. (Warner)—E. V. B.

Royle Girl, That
The latest Griffith-Carol Dempster melodrama with plenty of thrills, including a cyclone. Rather long drawn out but good. (Paramount)—E. V. B.

Sally, Irene and Mary
The favorite story of the stage, built around the temptations placed in the path of three chorus girls. Contains some good moments and atmosphere. And Sally O'Neil gives great promise. (Metro-Goldwyn)

Satan in Sables
Lowell Sherman is not for the screen but he is excellent in this drama and so are Pauline Garon and John Harron. Above the average. (Warner Brothers)—E. V. B.

(Continued on page 95)

FREE:
A wonderful little book that gives new beauty secrets. Free, with every jar of Ingram's Milkweed Cream.

Four Simple Ways
to improve your skin
—NOW!

By FRED INGRAM Jr., Ph. C
B. Sc., (Pharm.)

I. From 16 to 30 you need from 7½ to 8 hours sleep—at least four nights out of seven. At 30 to 50, 6½ to 7 hours will do with a daily short rest after lunch or just before dinner. If you would have beauty after 30—get your rest. No cream or cosmetic can compete with loss of sleep.

And you simply *must eat* each day either lettuce, celery, cabbage, carrots, spinach, oranges, white cherries, grapefruit, lemons or tomatoes. Your doctor will tell you just what combinations are good for you personally. Sleep and these foods are a sure foundation for beauty.

II. For the arms, neck, shoulders and hands—at least once a day, lukewarm water and any good soap (Ingram's Milkweed Cream Soap is fine). *Then* use Ingram's Milkweed Cream on hands, arms, neck and shoulders. Rub it in gently. Don't rub it off. Use only at night before retiring—wear old gloves on hands. You will be astonished. Your friends will comment on the remarkable change in the appearance of your skin with this simple, common sense treatment. Under no conditions use any other cream while you are making this test.

III. For the face, give our cream two weeks' exclusive use. Write the date on the label so that you may watch results carefully. Use no other cream of any kind. Wash your face at night with lukewarm water and Ingram's Milkweed Cream Soap. Rub cream in gently; don't rub it off. Use morning and night, using water only at night to cleanse face. Blotches, blemishes, blackheads, redness, tan, wind- and sunburn will go if you follow the diet suggested and use Ingram's Milkweed Cream exclusively.

Women today will tell you this simple treatment gets results. We have thousands of letters over a period of 40 years that back up our statements. And today thousands are enjoying the beauty insurance which this simple method brings.

IV. If you have a good beauty shop operator, stay with her, but insist that she use your own jar of Ingram's Milkweed Cream. Infections are dangerous. Not one woman in a hundred has a scientific beauty operator.

We are always glad to answer questions—to help those who have been unsuccessful in their search for skin loveliness. Particularly those who want to protect their beauty over a long period of years.

If you are in doubt, take no chances. Do your own facials, arm, neck, hand and shoulder treatments at home. We will teach you how in our little book that comes with each jar of Ingram's Milkweed Cream.

WOMEN of *Thirty*

and over . . . read this!

Here is a NEW *simple* METHOD *to keep lovely skin. Blemishes vanish, actually—often in two short weeks.*

THOUSANDS of beautiful women have used it, for ten years or *more*. An "all-purpose" beauty aid that *corrects—beautifies—protects*.

Praised by famous stage beauties, skin authorities. *For today, every truly charming woman knows this:*

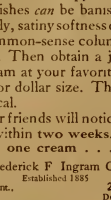
Lovely skin is *so* important. And now, women past 30 can have it—can appear 10 to 20 years younger Blemishes *can* be banished Quickly, surely, that lovely, satiny softness can be attained

Read the common-sense column at the left—it tells you *how*. Then obtain a jar of Ingram's Milkweed Cream at your favorite store Get it in the 50 cent or dollar size. The dollar size is more economical.

You and your friends will notice a remarkable improvement within **two weeks. And remember: You need one cream . . . only.**

Frederick F Ingram Co
Established 1885
Windsor, Ont., Canada
21 Tenth St., Detroit, Mich

Ingram's Milkweed Cream



"Beauty is easily lost --- through neglect"

says Helena Rubinstein

TO possess beauty, and to lose it, is truly the greatest of all follies!

Signs of neglect, such as fine cross-weaving lines, blackheads, a slight droop of the chin, oiliness, large pores, quickly become exaggerated and detract from the fresh charm of youth.

MME. HELENA RUBINSTEIN, known the world over as the originator of scientific beauty culture, has prepared, after years of research, a number of special aids to beauty. The world of fashion has long profited from these methods, which are now available to you . . . for Mme. Rubinstein's greatest desire is to bring beauty to every woman.

BEAUTY AIDS

Cleanse and mold

Valaze Pasteurized Face Cream—for cleansing, for molding out the *"tired look"* about the eyes and forehead, for soothing and protecting the skin. *This wonder-cream is unsurpassed for all normal skins*, and at the same time is the only cleansing cream beneficial to an oily, pimply or acne-blemished skin. *"Keeps youth in your face."* Creates a charming smoothness, and is an excellent powder base. 4 oz. 1.00; ½ lb. 2.00; lb. 3.50

If your skin is inclined to be very dry, use instead
Valaze Cleansing and Massage Cream 75c., 1.25

Clear and whiten

Valaze Beautifying Skinfood—lightens, purifies and refines the skin. Removes sallowness, light freckles and darkened skin pigment. *"The skin clearing master piece."* 1.00

Blackheads, enlarged pores

Valaze Blackhead and Open Pore Paste Special—this marvelous preparation washes away blackheads, all pore clogging impurities, and refines the skin. 1.00, 2.00

Oily skin and shiny nose

Valaze Liquidine—frees pores of excess secretions, correcting oiliness—whitens, closes pores, and creates that much desired soft, "mat-like" appearance. 1.50

Ideal finishing touches

Whether make-up is artistic or not depends largely upon your choice of the right cosmetics. Made in shades flattering to every woman, the incomparable Valaze Vanity Touches, prepared by Helena Rubinstein, show positive genius for coloring.

If you cannot procure Helena Rubinstein Beauty Preparations locally, order direct.

Write for "SECRETS OF BEAUTY," Edition M-5. This fascinating 40-page pamphlet gives you a world of information on the care of every type of skin. Everyone interested in keeping or acquiring beauty should possess a copy. Free on request. Simply write to New York address below.

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Concerning the Prizes

THE five lucky sailors among the thousands of passengers who sailed on the March Limerick Liner are given here with their qualifications. Each of them is the winner of a ten-dollar prize:

There's a swimming-pool ready for use,
By those who prefer to reduce;
Like Helene Costello,
Who can beat any fellow,
Just see what this sport will produce.

David Mauriel Shapiro,
Birmingham, Alabama.

Greta Nissen refuses to fast,
So she dances till midnight is past,
To keep herself slim
And in excellent trim,
But "Menu-ets" she saves for the last.

Frank G. Davis.
Harrisonburg, Virginia.

Says Jo Ralston, "For fun by the peck,
Just play tennis an hour on deck;
Even one game is great
For keeping down weight."
By her figure you know it's her 'tech.'

Jane Camper
New York, N. Y.

"For quick results," says Kathleen Key.
"Try bicycle riding—like me;
You'll be all in a glow
In five minutes or so;
We have figures to prove it," cried she.

A. G. Carlin,
Philadelphia, Pa.

Ernest Gillen finds no way so good,
To make scales behave as they should,
As a twice-daily trip
To the gym on the ship,
Keeps him ship-shape as nothing else could.

D. J. Singer,
Grayville, Illinois.

ON page 60 of this number you will find five opportunities for qualifying for passage on the next Liner.

ROBERT LEE CHILDRESS, Frederick, Oklahoma, is the winner of the one-dollar prize for correctly filling in the blanks in the fifth and last chapter of "The Adventures of Jack and Jill," which appeared in the March number. His letter follows:

"I am sorry that 'The Adventures of Jack and Jill' are ended. I like to read about the young movie stars. I like to see children and babies in pictures. I think all children do. We like to see animals in pictures, too, horses and dogs mostly. I am eight years old and in the fourth grade at school. I am taking violin lessons and hope some day to be a great player."

The following capitalized names were used by Robert in filling in the blanks:

Gaston GLASS	Milton SILLS	Louise DRESSER
George FAWCETT	HOUSE Peters	CARMEL Myers
Ernest TORRENCE	Estelle TAYLOR	CHARLOTTE Merriam
Creighton HALE	VIOLA Dana	Bill HART
ANN Pennington	Clara BOW	OWEN Moore
Huntly GORDON	Blanche SWEET	BILL Russell
Shirley MASON	BELLE Bennett	Ford STERLING

AMONG other little boys and girls who sent in the correct solution, we have chosen the following for our Honor Roll because of the interesting letters which accompanied their answers:

Stewart Brown, New York City; Edith Bowers, St. Louis, Missouri; Lavona Lane, Rockford, Illinois; Harriette Donovan, Wheeling, West Virginia; Herbert Mead, Fort Worth, Texas; Olive Virginia Banks, Hollywood, California; Angele Moracchini, New York City; Florence Wobovitz, Pittsburgh, Pennsylvania; Charlotte Girrard, Miami, Florida; Harry McKinney, Beech Bottom, West Virginia; Myrtle I. Anderson, St. Paul, Minnesota; Patricia Russell, Glendale, California; Claude Fowler, Jerseyville, Illinois; Marjorie Hoskins, Mt. Sterling, Kentucky; Virgil Dohrmann, St. Louis; Frances Murray, Chicago; Robert M. Sarjeant, New Rochelle, New York; Anibelle Kent, San Diego, California; Frederick Dion, Webster, Massachusetts; Martha Nitsche, Rochester, Pennsylvania; Ellen Louise Smith, Highland Park, Pennsylvania; Harold A. Murphy, New York City; Lucile Gilbert, Tampa, Florida; Constance Taber, Norwalk, Ohio; Jeanne O. Belair, Minneapolis, Minnesota; Abraham Levine, New York City; Gayle Hodges, McCook, Nebraska.

Waiting to be Snapped

is the prize-winning title for the picture which appeared on page 80 of the March issue. It was contributed by Mrs. Howard Wallace Hanson, Germantown, Philadelphia, Pennsylvania, who receives the ten-dollar prize.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

When the first glorious day of golf is over—and the final putt sinks in the 18th cup—when the tense moments end in soft mellow twilight
—have a Camel!

No other cigarette in the world is like Camels. Camels contain the choicest Turkish and Domestic tobaccos. The Camel blend is the triumph of expert blenders. Even the Camel cigarette paper is the finest—made especially in France. Into this one brand of cigarettes is concentrated the experience and skill of the largest tobacco organization in the world.

WHEN it's glorious evening on the greens. And the last long putt drops home on the 18th hole—*have a Camel!*

For, all the world over, Camel fragrance and taste add joyous zest to healthful hours in the open. Camels never tire your taste, or leave a cigaretty after-taste, no matter how liberally you smoke them. This is the inside story of Camel success—their choice tobaccos and perfect blending make them the utmost in cigarettes.

So, this fine spring day, when your first glorious birdie ends its breathless flight. When you leave the long course to start home, tired and joyous — taste then the smoke that's admitted champion among the world's experienced smokers. Know, then, the mellowest fragrance that ever came from a cigarette.

Have a Camel!

Our highest wish, if you do not yet know Camel quality, is that you try them. We invite you to compare Camels with any other cigarette made at any price.

R. J. Reynolds Tobacco Company
Winston-Salem, N. C.

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WATCH FOR THIS GIRL ON THE DEALER'S COUNTER

© 1926
W. B. M. Co.

Born of the Splendor of a Deauville Sunset

—this lovely new puff by Gainsborough

Deauville! Most colorful spot in all southern France! Gathering place of the ultra-sophisticated! What a glorious pageant of fashion is witnessed there!

Echoed now from this fashion center comes a delightful new mode. Now one chooses her powder puff as a definite part of her costume—to blend with stockings, garters, lingerie; to complement her charm. And, translated into a lovely new powder puff—"*Corail*"—Gainsborough brings this, fashion's latest offering, to you.

Color borrowed from the sunset; velour of luxuriant softness, plus the other attributes of quality so typical of Gainsborough puffs—gives to this new *Corail* an added *chic*. You'll love the coral color from which it gets its name.

This and other Gainsborough powder puffs come in sizes for every need, for vanity, dressing table or bath. *Corail* in velour only, prices 15, 20 and 25c. Other puffs in wool or velour, prices from 10 to 75c.

The Answer to "Whose Hands?"

By F. VANCE DE REVERE

Seely — Ben Lyon — Norma Shearer — John Gilbert — Apeda

EDITOR'S NOTE.—*Here are the owners of the three hands which were analyzed by F. Vance de Revere in the April issue of* MOTION PICTURE MAGAZINE. *On this page next month we will publish the pictures of the three stars whose hands have been so keenly analyzed on page 68 of this issue.*

THE hand of the sociable young man is none other than Ben Lyon's. Ben is an easy-going, friendly chap, whose good nature has frequently been taken advantage of. Both the hand and the face show an individual who is easily swayed by those about him. The face denotes a sensitive, intuitive nature, good imagination and constructive ability, also a restless, nervous person with good endurance and health. Here, too, is shown a sympathetic nature, a very affectionate disposition, with great love of beauty and an interest and liking for the opposite sex. Hand and face correspond thruout, showing a very adjustable, versatile person.

THIS hand, which has in it all the characteristics that make for success, is the hand of Norma Shearer. Norma's rise to the ranks of our foremost screen players was rapid and due to her natural ability as an actress, plus her determination and perseverance. The face, like the hand, has more length than breadth and belongs to a person of good height with a muscular frame, an active person fond of out-of-door sports. In both hand and face is shown a capable person, very independent, with much determination and a highly emotional nature, with an affectionate disposition. Artistic ability is shown in both hands and face.

JOHN GILBERT is the owner of this sensitive, artistic hand. The hand of a thinker, a person of temperament and, like its owner, very individualistic. This hand and face are well matched. The love of music, which is pronounced in the angular thumb, is also found in the forehead. Here, too, is found the power to visualize and plan. The preference for solitude and reading, rather than attending social functions, is seen in both hand and face. The long jawline, like the first phalange of the thumb, needs development to strengthen the will faculties to correspond with the other qualities which are so well developed in this very talented actor.

All Rights Reserved
F. VANCE DE REVERE

Gossip of the Camera Coasts

(*Continued from page* 80

Several months ago the Metro-Goldwyn-Mayer company made a contract with the U. S. Marine Corps which gave them exclusive right to use the corps in motion pictures. The Fox company, which is about to film "What Price Glory?" wants to use the Marines, but the rival company demands that the terms of their contract be followed. The Fox company threatens to make it a court issue. The Marines may not know it, but now is the time for them to raise their salary.

BULL MONTANA, who was recently arrested by prohibition officers for liquor violations, gives MOTION PICTURE MAGAZINE an exclusive interview of his experiences behind the bars.

"When I think of my good Dago red. . . . Oh, boy! What a shame. He charge me one hundred buck and let me go. . . . I say, 'I give you two hundred more you give me da wine back!' . . . One hundred sixty gallon. . . . Oh, boy!

"It happen like dis. A couple fellow come in. I think they are from club, and you know how I am, I say have drink? They say, 'Sure, Bool, we drink. I get my best. . . . I make it myself. . . . Oh, boy! They smell it and say, 'Put on your good clothes, Bool, you go to jail.' There were five of him, so what I do? I go.

"On the way to jail I say, 'Wanta smoke.' One guy say, 'Here a cigarct.'

(*Continued on page* 94)

FREE—10-Day Tube
Mail the Coupon

Like Lost Pearls

Teeth clouded with the dingy film that ordinary brushing won't remove

UNKNOWN to yourself, you are probably hiding the gleam and clearness of your teeth beneath a dingy film coat—but that now you can easily remove. A coating that ordinary washing won't combat successfully.

In a few days you can make a great difference in the color of your teeth. Can literally change your whole appearance. Can restore "off-color" teeth to gleaming beauty. Can firm your gums and give them healthy, natural color.

Hidden by film

Dental science now traces scores of tooth and gum troubles to a germ-laden film that forms on your teeth. Run your tongue across your teeth and you will feel it . . . a slippery, viscous coating.

It clings to teeth, gets into crevices and stays. It lays your gums open to bacterial attack and your teeth open to decay. Germs by the millions breed in it. And they, with tartar, are a chief cause of pyorrhea.

Now *new* methods are being used. A dentifrice called Pepsodent—different in formula, action and effect from any other known.

It accomplishes two important things at once: Removes that film, then firms the gums. No grit, judged dangerous to enamel.

A few days' use will prove its power beyond all doubt. Send the coupon. Clip it now.

FREE Mail this for 10-Day Tube to *Endorsed by World's Dental Authorities*

Pepsodent REG. U.S. PAT. OFF. *The New-Day Quality Dentifrice*

THE PEPSODENT COMPANY
Dept. 338, 1104 S. Wabash Ave., Chicago, Ill., U. S. A.

Name .....

Address .....

Only one tube to a family

21-P

She knows

That perfection in all her toilette appointments gives her the utmost poise. The natural tint of Mary Garden Rouge is *most* indispensable.

You can procure this quality rouge in the attractive new Mary Garden double compact with unbreakable metal mirror—with Mary Garden face powder in White, Flesh, or Rachel, and the Mary Garden Rouge in Medium, Cerise, and Egyptian Poppy.

$1.50 at Department and Drug Stores.

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16 Rue de la Paix, Paris

Sole Distributor:
GEO. BORGFELDT & CO.
111 E. 16th Street New York

Mary Garden
Double Compact

Something DIFFERENT *for Bobbed Hair*

THERE is a tremendous difference in bobs. Some are wonderfully attractive and becoming, while others, well—which kind is yours?

I wish you could picture the becoming kind I have in mind—the sort that makes men turn to admire. I can't tell you what the color is, but it's full of those tiny dancing lights that somehow suggest auburn, yet which are really no more actual color than sunlight. It's only when the head is moved that you catch the auburn suggestion—the fleeting glint of gold.

You have no idea how much your bob can be improved with the "tiny tint" Golden Glint Shampoo will give it. If you want a bob like that I have in mind, buy a package and see for yourself. At all drug stores, or send 25¢ direct to J. W. KOBI CO., 656 Rainier Ave., Seattle, Wn.

Golden Glint SHAMPOO

The Home Beauty Shop

Conducted by MARTHA DAWN

A GREAT many women have written to me and asked me to outline for them a safe reducing diet. However, I hesitate to do so, beyond merely telling them to avoid potatoes, sweets and starchy foods, because any strict or prolonged diet should not be undertaken without first asking the advice of a physician.

Many women can, of course, diet in perfect safety. But many, many women cannot and should not. Of course, if you are excessively overweight, it is only right to cut down on your allowance of fattening food, not only for the sake of your appearance but also for the good of your health.

But for the girl who weighs 130 and wishes, for vanity's sake, to weigh 120, I would not advise anything except plenty of exercise in the open air and a very light diet. A mere 10 pounds is not worth a risk to your health.

Dieting has raised such havoc with feminine health that it is sure to be only a question of time until fashion gives in to a plumper figure. Slenderness is ideal and the slender silhouette is better than the bulky, cumbersome figure of several years ago. But fashion has made a fetish of thinness and the result is beginning to show on the health and nerves of women whom Nature never intended to be extremely thin.

Here are a few sensible precautions to take if you must diet. Never go on a diet that limits you to two or three kinds of food. For instance, the lamb chop and pineapple diet creates gas on the stomach. Even if you give up potatoes and creamed dishes, eat a wide variety of other sorts of food. Eat plenty of green vegetables and not too much meat. Allow yourself an occasional helping of bread or potatoes, as any continuous diet of rough foods is apt to have a disastrous effect.

If you are on a strict diet, do not keep late hours and wear down your energy by too many nerve-exhausting social duties. Remember you are reducing the fuel for your energies and you cannot keep up a strenuous life without that fuel without running the danger of a nervous or physical collapse. Avoid stimulants in any form. Dont drink great quantities of coffee. On the contrary, drink plenty of water and get lots of fresh air. Some exercise is all right, but you cant go in for strenuous athletics unless you supply yourself with the fuel that keeps the mechanism of the body going.

As for the various reducing tablets. Most of the reliable ones have been tested and found harmless. On the other hand, many unscrupulous physicians give reducing prescriptions that no reliable firm would dare sell. Some doctors in New York and other large cities have made a big reputation furnishing their clients with reducing pills that have had a disastrous effect.

The best advice I can give for the girl who wants to be slender is not to allow the fat to get started in the first place. Lazy habits, a careless personal appearance, start an accumulation of fat. Fight the fat when it first appears. Dont allow yourself to put on weight for months and then expect to remove it by dieting in a few days.

Gossip of the Camera Coasts

(*Continued from page 93*)

'I say, 'Dont use 'em, want a cigar,' but I have no jack. You know what I mean. They stop car. I go in drug-store, say to man, 'I'm Bool Montana and I go to jail. Give me couple cigar. I pay you when I get out.' He give me four cigar.

"I get down to jail they say, 'Bool, take a bath.' When I come out, they give me new pair of overalls and blanket. Put me in tank with lotta bums. The guys in tank have Kangeroo court that night. They call me, say, 'Bool, you must give ten bucks to court.' I say I am broke . . . had to bum cigar. They say they beat me up. So I am mad by this time, after losing my wine, and I say, 'Come on, beat me up. Nobody come. One guy say I am too tough.

"Next day the guard he come to bell, say, 'Mr. Bool Montana?' I say, 'You bet, here.' He open door and say, 'Out.' He take me to judge. Judge say, 'Well, Mr. Montana, I see you many time in picture, and I glad to see you person.' I say, 'I am not glad to see you, judge.' He look at me and say, 'Guilty or not guilty?' I tol' him not guilty and he ask me if I want jury trial. I say no, there are too many sold woman on juries in court, I wont stanna chance. If he have Wops on jury, I want jury trial. He charge me one hundred buck.

"You see, the reason they pinch me my permit run out. I tell 'em I cant drink coffee. It make me sick. In my country, Italy, everybody drink wine. Nobody get drunk, just drink it easy like water. But when I think of my good Dago red down the sewer she has gone. Oh, boy! I make some more next year."

"Shall I Go Into the Movies?"

(*Continued from page 66*)

or artistic creation, and yet success will be immensely difficult for you. Use your splendid perseverance and grit to hold you down to earth during that crisis, and eventually bring things out to your liking.

M. E. C., January 27th:

This is a splendid year for you with strong prospects of a love affair or business advance during the spring. I would advise you not to marry at this time, however, because three years from the present time you will break off every established connection of your early life and go to some new location which you do not dream of just now. Your proper work in the world is in connection with nursing or with children, possibly as a kindergarten teacher or dramatic trainer. You are only

(*Continued on page 122*)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

A Guide to Current Pictures

(*Continued from page 89*)

Sea Beast, The
John Barrymore. Yes, also Dolores Costello, whales, ships, etc. but mostly Barrymore. Gruesome and thrilling but long drawn out. A big, if not great, picture. (Warner)—E. V. B.

Sea Horses
A sea thriller involving tropical storms, a typhoon, jungle life, schooner hokum and what not. An exciting hair-raiser. Good for weak pulses. (Paramount)

Seven Keys to Baldpate
Douglas MacLean's latest. Not so good as "Introduce Me," but it will surely amuse you and it is well done. (Paramount)—E. V. B.

Seven Sinners
An interesting crook melodrama treated with a dash of paprika. Keeps at a good pace, tho the crooks find redemption too suddenly. Well acted by Marie Prevost and a competent cast. (Warner Brothers)

Sky Rocket, The
The much-heralded Peggy Joyce Hopkins in a Hollywood story which Hollywood and Gloria Swanson will not like. Marshall Neilan did not try very hard on this one. (Associated Exhibitors) —E. V. B.

Song and Dance Man, The
George Cohan's whimsical variety performer who smiles and breaks a heart, is done with good appreciation here. A first-rate picture of stage-life—well acted and directed with good taste. (Paramount)

Soul Mates
The typical Elinor Glyn plot which has been done too often. Lacks any novelty and fails to stir up much interest. (Metro-Goldwyn)

Splendid Crime, The
William de Mille has written a fairly interesting crook story of the poor girl who meets the rich young man and reforms when love creeps into her heart. Bebe Daniels does well. (Paramount)

Splendid Road, The
Anna Q. Nilsson is a charming young prospector who makes this gold-rush story a pleasant thing. (First National)

Stage Struck
Far below what you expect from Gloria Swanson. A glorified slap-stick comedy done to the tune of romance. Carries a sprinkling of laughs but is tiresome and overdone. (Paramount)

Steel Preferred
An ordinary melodrama of the hero's triumph against heavy odds. Action transpires against a steel mill background. Satisfying in spots. (Producers Distributing Corp.)

Stella Dallas
The greatest emotional drama ever produced. Belle Bennett wonderful—so are they all. You will weep, but they will be tears of joy. (Samuel Goldwyn)—E. V. B.

Stop, Look and Listen
Falls short of the kind of comedy we expect from Larry Semon. It's neither thrilling nor funny. (Pathé)

Three Faces East
A clever mystery melodrama touching upon the pastime of spy catch spy. Excellently treated and acted—and chock-full of suspense. (Producers Distributing Corp.)

Time, the Comedian
A well-worked-out story of a mother's sacrifice, tho hindered by the symbolic figure of Time. Lew Cody and Mae Busch contribute excellent performances. (Metro-Goldwyn)

Too Much Money
A ridiculous picture in that it fails to keep to its tack, but wanders off into the fields of slap-stick. Not much chance for Lewis Stone. (First National)

Traffic Cop, The
A poor vehicle for Lefty Flynn or anybody else who might try it. (F. B. O.)

Vanishing American, The
A beautiful super-production with Richard Dix at his best. Long drawn out but otherwise great. (Paramount.)—E. V. B.

Wanderer, The
From an artistic standpoint perhaps the greatest dramatic spectacle ever produced. Very beautiful and elaborate, even if not gripping. (Paramount)—E. V. B.

We Moderns
Colleen Moore in a flapper role which is amusing enough, but the story is absurd. (First National)

What Happened to Jones
One of the old standbys of the legitimate, catches on as good picture stuff. Does with a good comedy spirit and kicks up plenty of laughs as put over by Reginald Denny and Otis Harlan. (Universal)

When Love Grows Cold
Natacha Rambova adds nothing to her screen career by this absurd picture. (F. B. O.)

Yankee Senor, The
Tom Mix and Tony cutting up melodramatic capers again. The familiar tale of rescuing the heroine from the *nombres*. Exciting enough and pleasing to the eye. (Fox)

To keep fresh the beauty of girlhood ~ is the duty of every woman

THERE is no place in the modern scheme of things for the woman who is indifferent to her personal appearance and allows herself to grow old. It's the age of youth—but no woman can look younger than her skin.

Perfect cleanliness with the right soap will keep any woman's skin younger than her years. That is why daily increasing numbers of fastidious women are relying on Resinol Soap to preserve the freshness of their complexions. They know that it satisfies every need of the skin because:—

It gives an abundant, foamy lather in either hard or soft water—

It contains no free alkali or other harsh properties, and is absolutely non-irritant to the tenderest skin—

It has no heavy perfume or strong odor—just the delightfully distinctive fragrance which comes from its Resinol properties—those properties which make its rich color and give protection to the skin—

It rinses easily and leaves the skin so soft and velvety, refreshed and invigorated that you know it has been cleansed to the depth of each tiny pore.

Resinol Ointment is a ready aid to Resinol Soap. In addition to being widely used for eczema, rashes, chafing, etc., thousands of women find it indispensable for clearing away blackheads, blotches and similar blemishes.

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YOU can banish those annoying, embarrassing freckles, quickly and surely, in the privacy of your own boudoir. Your friends will wonder how you did it.

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The Answer Man

(*Continued from page 82*)

Switzerland, England, Germany and France. Alice Terry and Paul Wegner (who starred in "The Golem") head the cast of this picture and it is based on Somerset Maugham's novel. See you later.

LADY GUINEVERE.—Your verse was very fine. Thanks.

BLONDE BILLIE.—Shoot! Which is easier to spell—fiddle-de-dee or fiddle-de-dum. Why, fiddle-de-dee, because it is spelt with more "e's." Well, well, you used to live next door to Conway Tearle. I used to live next door to his former wife —shake!

J. D. F.—I hope you keep on reading our magazines for five more years. You know you often can make a misstep by standing still. Next!

NATALIE.—I dont know much about Lars Hanson as yet, but I know he is a Swedish star, been on the stage abroad for six years, and is only twenty-three, a native of Stockholm and he is going to play in "The Big Night" with Laura La Plante. Yes, and one man's fault is another man's lesson.

JOHN J. K.—Aha, so you think you have discovered who I am. And you think I am of the feminine sex. A thousand ha-ha's.

GRACE E. L.—Ystad, Sweden, is the name of Anna Q. Nilsson's birthplace, and she went on the stage there at the age of fourteen. Her first picture was "Molly Pitcher." Her favorite club is her kitchen and her greatest hobby is cooking. I'm going out to California to see her some day. You mean Zasu Pitts.

DAGME.—Yes, years ago. Marguerite Courtot is married to Raymond McKee. Well, man is an able creature, but he has made 32,647,389 laws and hasn't yet improved on the Ten Commandments.

ANNA.—Good luck to you, and when you finish you can come to New York. Lew Cody in "Toto" for Metro-Goldwyn. They do say that Esther Ralston is engaged to George Webb, her manager.

LEAPING LENA.—Take it easy. We will now drink to Woman, the fairest work of the great Author, the edition is large, and no man should be without a copy. Of course, I'm an exception. Rod La Rocque is twenty-nine. That sure is some pink paper.

ANNIE ROONEY.—No, Annie, there is not a town by the name of Graustark; it's a mythical kingdom.

IRENE V.—Thanks for sending me the paper. I enjoyed reading it.

Watch Them Rise!

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Thermometer

Little Alberta Vaughn is with us again. She has had just twice as many questions asked her as her nearest rival, Betty Bronson. On Page 67 of this issue, you'll find a story about Alberta. As for Richard Dix, he now owns the top of the

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That Perfect Boss

(*Continued from page 56*)

WHEN young Irving was sixteen, a severe illness took him out of school. He blesses that period of inactivity now because then he first made the acquaintance of Epictetus, Kant and Bacon. He still reads them.

"They stimulate me," he explains; "I'd drop out of sight in no time if I didn't read and keep up with current thought—and the philosophers are brain sharpeners."

It was his genius for personalities, plays and problems that made Lacmmle advance him from secretary to general manager after five months' service. This same quality took him from Universal to M-G-M after three years.

Nineteen hours is a day to him. Five for slumber.

"Most people sleep too much. They think they must have eight or nine or ten hours' sleep, and if they dont get it, they think they ought to be tired. 'I didn't get to bed until midnight last night, and it's almost two now. I'll be worn out tomorrow!' they say, and instead of going to sleep they worry all the time between two and six, when they have to get up, and drag themselves out of bed completely exhausted!"

The things his admiring friends at the studio say of him fit in like pieces of the same puzzle to the things he once said to me about his amazing rise.

"Sincerity is the answer," he remarked then.

"If you are in the steel business, you deal more or less with a staple commodity. It doesn't change its opinion in the night, have a difference with an operator, or want to go away for a change just as its services are essential to success. When you deal with personalities, especially personalities who have come to mean a great deal in the world, you have another element to consider.

"People with creative ability have sensitive natures, if they haven't temperaments. They need encouragement frequently, and they mustn't be discouraged even when you dont agree with them.

"Sincerity is the key to getting on with the man or woman in any situation. Most people have an innate sense of justice and if they can be made to see that you are sincere in your objection to the particular thing they are doing and that you have grounds for your position, they will accept it readily.

"When you are handling a number of high-priced people who could get all you pay them or more from somebody else, you cant afford to lose their confidence. You want their best work and they are eager to give it to you, for fame rests upon the utmost a man gives out. And sincere criticism is as essential as sincere praise in this as in any business."

You may attempt to describe the young genius by saying that he is tall and dark and slender, that he has the eyes of a dreamer and the face of a poet. But those are mere words.

And all the adjectives that work for the dictionary cant paint the enthusiastic sincerity in the faces and voices of his colleagues on the Culver City lot!

Correction

On page 65 of the April issue of MOTION PICTURE MAGAZINE, Virginia Brown Faire was credited with playing the leading rôle in "The Volga Boatman." The rôle is played by Elinor Fair. Our apologies to both the young women!

Now—a new and totally different way to remove cold cream

A way that will double the effectiveness of your make-up
That will combat oily nose and skin conditions amazingly
That will make your skin seem shades lighter than before

Please accept a 7-day supply to try. See coupon below.

The ONLY way yet discovered that removes all dirt, grime and grease-laden accumulations in gentle safety to your skin

MODERN beauty science has discovered a new way to remove cleansing cream—a way different from any you have ever known.

It banishes the soiled towel method that all women detest. It contrasts the harshness of fibre and paper substitutes with a softness you'll love.

Now a test is being offered. Send the coupon and a 7-day supply will be sent you without charge.

It will prove that no matter how long you have removed cleansing cream with towels, paper substitutes, etc., you have never yet removed it *thoroughly* from your skin ... have never removed it properly, or in gentle safety to your skin.

What it is

The name is KLEENEX . . . a totally new kind of material, developed in consultation with leading authorities on skin care, *solely* for the removal of cleansing cream.

It is the first absorbent made for this purpose. There is no other like it.

Exquisitely dainty, immaculate and inviting; you use it, then discard it. White as snow and soft as down, it is 27 times as absorbent as an ordinary towel; 24 times as any fibre or paper makeshift!

Stops oily skins. Combats imperfections. Lightens the skin

On the advice of skin specialists, women today are flocking to this new way.

It will effect unique results on your skin. By removing ALL dirt and grime, it will give your skin a tone three or more shades whiter than before.

That's because old methods failed in absorbency. They removed but part of the cream and grime. The rest they rubbed back in. That is why your skin may seem several shades darker sometimes than it really is.

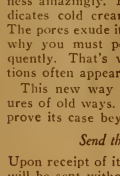
It will combat skin and nose oiliness amazingly. For an oily skin indicates cold cream left in the skin. The pores exude it constantly. That's why you must powder now so frequently. That's why, too, imperfections often appear.

This new way combats those failures of old ways. One day's use will prove its case beyond doubt.

Send the coupon

Upon receipt of it a full 7-day supply will be sent without charge.

Or . . . obtain a packet at any drug or department store. Put up as exquisitely as fine handkerchiefs, in two sizes: the Professional, 9x10-inch sheets—and the Boudoir, size 6x7 inches. Boxes that fit into flat drawers of vanity tables . . . a month's supply in each. Costs only a few cents.



Kleenex comes in dainty flat handkerchief boxes, to fit your dressing table drawer . . . in two sizes:
Boudoir size, sheets 6 by 7 inches . 35c
Professional, sheets 9 by 10 inches . 65c

7-Day Supply—FREE

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167 Quincy St., Chicago, Ill.

Please send without expense to me a sample packet of KLEENEX as offered.

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Sanitary Cold Cream Remover

As it should be

SINCE its extra cost, when spread over its billions of output, figures to but three cents per package of twenty, it is quite fair to say that Fatima, in between 'costly' and 'popular' in price, is decidedly more popular than costly

FATIMA

"What a whale of a difference just a few cents make"

LIGGETT & MYERS TOBACCO CO.

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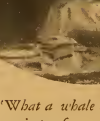

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Send today 3 red stamps for Free Booklet

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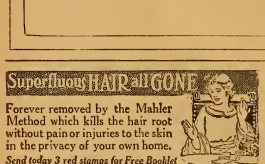

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No More Wrinkles

You too can have a firm complexion, smooth as satin

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Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesome complexion. Amazing results in short time. Removes wrinkles, crowsfeet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face and neck.

Remarkable Bust Developer

Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Write today for FREE trial sample and Beauty Secrets. Enclose 10c [stamps] to cover cost of mailing.

FREE TRIAL SAMPLE

MME. FUOLAIRE,
254 Parisian Bldg., Cleveland, Ohio.
AGENTS WANTED

Bebe's Mother Tells All

(Continued from page 37)

reading about some woman who could climb under her horse and up onto the other side while he was galloping, and abandoned that for ukulele lessons."

As she talked on, we saw the Bebe her mother knows, the little-girl Bebe who has never really grown up; an untidy, tomboy Bebe who never gives a thought to her clothes and simply wont remember to get her shoes shined; a restlessly, joyously alive Bebe who loves New York "because there are so many places to go"; a hard-working, conscientious Bebe who reckons up a headache that would keep most stars at home from the studio in terms of the overhead that will be wasted if she doesn't appear and insists on working.

"WHY, last year," says Mrs. Daniels with proud disapproval, "she had a high fever one morning, but she would get up and start off to the studio. I called up the doctor later and sent him around and he found that she was coming down with the 'flu.' She was in bed a week, and the director didn't call up all that time, because he told me afterward he knew that if she heard he had 'phoned she would think he was trying to hurry her and would get up and go to work if she was dying."

The Bebe her mother knows is not the youngest star on the screen, but a girl who has worked ever since she was a child and has missed much of girlhood's joy because of it. "I think that she was really happiest back in the old days when she was acting in the comedies with Harold Lloyd," her mother muses; "they had such *fun* over them. Everyone around the studio was always laughing and joking. We both thought the world of Harold—when he had that awful accident five years ago, when a bomb exploded and he almost lost his life, Bebe was frantic, and to comfort her what do you think I did? I called up a friend of mine, the Mother Superior of a convent school for orphans, and asked her to have the children pray for Harold. And all that evening there were two hundred little boys and girls kneeling in the chapel. Who shall say that their prayers didn't help?

"PEOPLE think that Bebe must be years older than she is because she has been before the public so long," Mrs. Daniels admits with just a trace of personal feeling in her tone, for naturally if Bebe is older, Bebe's mother is older too. A woman said to her just the other day in the cattiest way: 'My dear, I'm so glad to meet you. Why, I used to run away from school to see your pictures!' And Bebe just smiled sweetly and answered: 'What a backward child you must have been!'"

Still the Bebe her mother knows is sensitive. When the studio press-agent had a bright idea not long ago and printed a wholly imaginary story to the effect that the star had intended to give a dinner-party to her best friends, but when the list of guests mounted to over two hundred she changed the dinner into a Dutch treat, because even a movie salary wouldn't stand such hospitality, Bebe wept bitterly over the newspaper article. "Everybody'll think I'm stingy," she wailed, and could hardly be persuaded from calling up the paper to demand that they get out a special extra denying the whole thing.

"What the public wants to read about Bebe," we suggested, "is that she is married."

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

"I know it," Bebe's mother sighed. "I've told her that people will begin to think that she's a confirmed old maid, but she only says, 'Why on earth should I marry? I'm happy now, I'm not at all sure I would be if I were married.' As a matter of fact, Bebe has old-fashioned ideas about marriage, and I dont believe she will marry as long as she's in the pictures. She's afraid it wouldn't work out well."

A SHRIEK of brakes, the clatter of French heels, and Bebe is in the room with breathless and unpunctuated greetings. "Am I late there was a traffic jam it's getting more and more impossible to drive Mother have you rung for tea?" The small French hat was pitched carelessly onto the piano. Bebe curled bonelessly up on the couch.

"Aren't you going up-stairs to change, dear?" her mother asked. "You know you asked me to lay out your new dress to make a good impression."

"*Mo-o-o-other!*" wailed Bebe, daughterwise. Mrs. Daniels slipped away, murmuring that she would leave us to our interview. But the interview was over, tho I was the only one who knew that.

The butler brought tea and served it—with a corkscrew—in gold-crusted Venetian goblets.

We ask about the awnings, but Bebe's mercurial interest has waned. "There's no use trying to fix up the house anyway," she shrugs, "we'll be off in a few weeks, and when you rent they ruin things. Talk about movie tenants! I rented this house to society people and they set glasses on the piano and made white rings and burned holes in the Oriental rugs with cigaret stubs, and the taffeta bedspreads looked as tho they'd slept on top of them!"

She has a new ambition now, it seems—she wants to do the Charleston better than the man who invented it. She shows us a few steps, catching up her ukulele and improvising new verses to a popular favorite: "*Who* gets *lit* with the lamp-lighter's daughter when the *lamp*-lighter's out lighting *lamps?*"

THE front door-bell rings and the butler brings in a telegram. Bebe reads it aloud with shrieks of laughter. "Dear Miss Daniels, kindly wire three hundred dollars to me at address below so that I can come to California and tell you something for your ears alone." The masculine name signed was that of a total stranger.

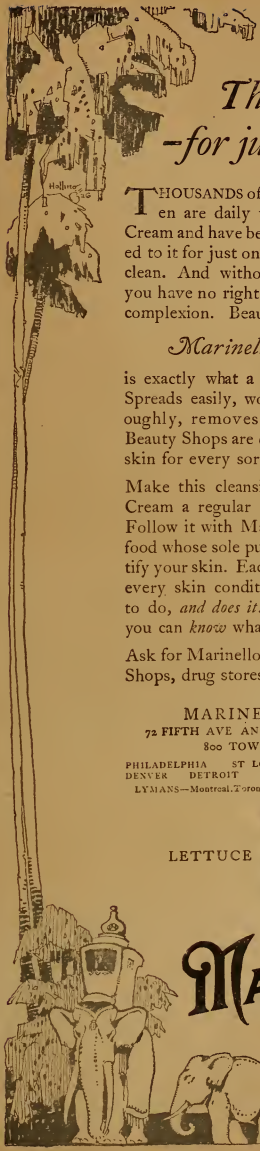
Other people drop in. Laughter. More tall gold glasses. Caviar sandwiches. Afternoon tea with a movie star! Someone has just bought Sarah Bernhardt's *chaise longue* and Bebe's volatile enthusiasm flares up. "When I go to Europe next year," she declares, "I'm going to shop around and see if I cant pick up a second-hand throne."

The party adjourns to the back yard, where Bebe, heedless of her imported blouse, climbs a fig-tree and hospitably showers down the fruit upon her visitors. As we leave, clutching a purple armful, Bebe has just decided to buy a ranch and spend her declining years raising figs.

Next: RAMON NOVARRO

Look for the striking photograph of Ramon Novarro in the June issue of MOTION PICTURE MAGAZINE. It is one of the most attractive covers we have ever had. Be sure to watch for it on the news-stand. And, of course, in the Magazine we will have an article about Mr. Novarro.

SO WATCH FOR THE RAMON NOVARRO COVER



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THOUSANDS of thoughtful and careful women are daily users of Marinello Lettuce Cream and have been for years. They're devoted to it for just one reason—it keeps their skin clean. And without that thorough cleansing you have no right to expect beauty of skin or complexion. Beauty begins with cleanliness.

Marinello Lettuce Cream

is exactly what a cleansing cream should be. Spreads easily, works quickly, cleanses thoroughly, removes readily. 9,000 Marinello Beauty Shops are daily using it—preparing the skin for every sort of treatment.

Make this cleansing with Marinello Lettuce Cream a regular habit—once a day or more. Follow it with Marinello Tissue Cream, a skin food whose sole purpose is to nourish, to beautify your skin. Each Marinello Cream—one for every skin condition—has one specific thing to do, *and does it*. There's no uncertainty—you can *know* what the result will be.

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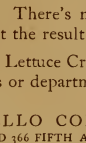
LETTUCE  CREAM

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THERE is no need of scouring or scrubbing to keep the toilet bowl clean and sanitary. Sani-Flush will relieve you of all the labor.

Sani-Flush, simply sprinkled into the bowl as directed, does away with all incrustations, stains, sediment and foul odors. It leaves the bowl glistening white.

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Sani-Flush

Cleans Closet Bowls Without Scouring

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Canton, Ohio

Perfume FREE! Bottle!

This ornate, hand-made, highly polished clear glass bottle with Glass Stopper Dropper FREE!

WE give you this bottle FREE—to introduce its contents—generous supply of an original $20 per oz. "Reve des Annees" perfume, costing you only 25c, silver or stamps, to cover our cost of postage, packing, etc. (10c extra outside U.S.A.).

SEND THIS "AD" with 25c to obtain above offer. Remember the complete outfit costs $1.00 without this "ad"—if you want additional bottles send $1.00 for each. *Money positively refunded in full if not satisfied.* Send now!

Gomlé Co., Perfumers
Dept. B
168 Dartmouth St.
Boston, Mass.

That Lucky Rogers Boy

(*Continued from page 78*)

class is making—a sort of graduation thesis, that will decide the fate of the youngsters in the school. If they come up to a certain standard, they will receive contracts. At present they are all a flutter over it.

The picture called "Glorious Youth" was especially written for the school by Byron Morgan. To Sam Wood, who directed many of the Wallace Reid pictures, falls the task of getting their best work out of the galaxy of glorious youth that comprises the cast.

WHEN we talked to Charles Rogers between scenes at the Famous Players studio, he gave us the foregoing picture of his life. He is such a friendly boy, so happily free from self-consciousness. He carries himself easily and is so lithe that one does not realize that he is exactly six feet tall. He has none of the *gaucherie* of a big man. His hair is neither straight nor curly—it is just crisp and as black as his eyes. His type is a delightfully composite one that might belong to any nationality, altho his family lived in Kansas when the covered wagon started.

About the studio Rogers plays the trombone and does the Charleston. Long waits never bore him and he is the first on the set when the whistle blows.

New York he speaks of with a look of awe—wonderful place to work, but when he settles down, Charles says he wants a small town and friendly neighbors.

"But you mustn't think of settling down for years, no actor should."

"Is that right?" he exclaimed. "You dont even know yet whether I'm going to be an actor—if I'm not any good, then I can settle down and play the trombone and keep a mule or two, cant I?"

THEN we talked pictures, and Rogers confessed a preference for the out-of-door kind, altho he assured us that he could balance a tea-cup nicely now. When we asked about his work in "Glorious Youth," he became very serious. He drew his level brows together and set his fine jaw.

"In about a month we'll know," was all that he said.

An actor in the making is something quite different from the real article. He is still unspoiled. He has known neither praise nor the reverse. He has nothing to live up to and no former success to help him.

Charles Rogers is a unique person in that he has known no struggle. A rose-trimmed escalator has taken the place of the well-known ladder and it only remains for him to step off on the first landing gracefully.

No school of hard knocks has hardened the lines about his mouth or wearied his eyes.

He comes to the screen in the first flush of youthful beauty and enthusiasm plus.

A foundation of technique, a trained body and a receptive mind.

Back of it all is a deep appreciation of all that has been done for him, a sense of responsibility and a determination to make good.

When Mother Knew Best

(*Continued from page 61*)

"Of course, I could have sent her to an Eastern school, but there would be a danger there of her becoming spoiled. Youngsters of her age are abject hero worshipers, and our relationship might give her a false prestige among girls to whom the screen and its people are alluring and unknown.

"I want my girls to be popular for their own sake, not mine.

"In Switzerland they will have to rely on their own personalities to win them friends. They will associate with the daughters of doctors and lawyers, business and professional men, instead of motion picture people alone. I think it is necessary they do so to get a true perspective on life.

"Dont misunderstand me when I say this.

"AT home they have heard motion pictures mornings, noon and night. Naturally, I talk about my work. They know my friends in the business. There was a danger they would think there was nothing else in the world except motion pictures.

"If Frances had stayed in Hollywood one year longer, she would be in pictures. She is pretty and talented and has a great deal of personality. It would be the easiest thing in the world for her to be catapulted right into a studio.

"But I dont want that. I want my girls to have what I had when I was their age, parties and friendships and simple enjoyments.

"After Frances has had these and she wants to go into pictures I shall give her my blessing. But I want her to see the other things life has to offer first. I dont want her to choose her career with her eyes shut.

"Mother is in Lausanne with them. She is thoroly enthusiastic and with me in this as she has been in everything else since we went to Hollywood eight years ago.

"The girls are having a marvelous time, skiing and skating and snowshoeing. Winter sports are a revelation to them and they certainly are enjoying them.

"THEY speak French all the time and are learning it as they never could over here. In the spring they will make a tour of Italy. I'll join them in the summer and we'll make a trip somewhere together, the Riviera, Venice, London, anywhere. It will be such fun to be all together again.

"Then they will go back to school and I back to California to twirl my thumbs before the camera as I wait for my truant motion picture spouse to return to me for the thousandth time.

"I thought I was getting away from being the neglected wife when I played *Mrs. Erlynne* in 'Lady Windermere's Fan.'

"I enjoyed that part so. I felt that I was settling dozens of old scores when I caused *Lady Windermere* those pangs of jealousy.

"But most of my fans refuse to accept me as a vamp.

"Please dont play any more *Mrs. Erlynnes*," they tell me. 'Give us another 'Boy o' Mine' or 'Brass.' We want you in sweet, lovable parts, and we like you best of all as a mother.'"

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

How I Broke Into the Movies

By SPEC O'DONNELL

IN the first place, I didn't want to break into the movies. I wanted to become the world's greatest first baseman and my education in that line was already begun. I was mascot for the Madeira, California, baseball club, and I was learning fast. Well, I did, and it happened in this way. A friend of mine had a friend in Hollywood who had a friend at the studio, and this friend had another friend somewhere on the inside who had a lot to say about how pictures were to be made. It took my friend a whole week to round up all those friends of friends, *et cetera*. We finally found out that the friend who had so much influence with the nabobs was a policeman. So we decided to try Mr. Copper. We found him directing traffic one day. My friend pulled out a letter and gave it to the cop. When he read it he looked at me. "So you're the kid what wants to bust into the limelight, eh? Well, now if you had been here just two minutes earlier I could have introduced you to one of the biggest ducks in the pond. Sam Warner, friend of mine. Can have anything I want from Sam." So believe it or not, if that cop didn't take us up to the Warner studio that afternoon I'll go without a bath for a year.

It was a lucky visit, too, for Warners were just working on that fool book that Strangler Lewis, the wrestler, had written. You know the book; it made a lot of fun out of us country folks, "Main Street," that's it. I came into the studio, and the director saw me with all my freckles. "You're the 9999999999th kid that's come here with freckles," he said. "Now, get out, or I'll throw you out, and your friend, too."

We were about to get out when the policeman butted in. "Apple sauce," he says to the director. "Sam Warner told me to bring this yokel in here for a try-out. Now, you try him out mucho pronto." The director not knowing how brotherly this policeman and Sam Warner were to each other, decided not to take any chances. So he calls me over and says: "All right, kid. I'll give you a try-out." I must have made a hit in that picture, for a few weeks after "Main Street" was finished, my friend was kept busy making appointments for me. All this time I was becoming well acquainted with directors. The friendships I had made helped a lot. Then one day I got the thrill of my life when someone from Mary Pickford's studio called my friend and wanted to know if I'd try for a part in "Little Annie Rooney."

We rushed to Mary's studio in about fifteen seconds flat. I went right up to the casting director, and when he saw me with a million freckles he threw his hands up. "An Irish boy for a Jewish part! Now that's a crazy joke," he said.

For a moment I thought it was all off. Then I got my dander up and said: "Just give me ten minutes and I'll show you something."

"Make it snappy," he said.

It took me ten minutes to hide my freckles and make my nose a little longer. When I came out of the dressing-room, the director didn't know me.

"Say, you're the kid I want," he says to me.

"I know it," I says. "Only a few minutes ago you didn't know it." When I told him I was Spec O'Donnell and that he had given me the raspberries a few minutes before, he nearly dropped dead. He gave me the part of *Abie Levey*.

GIRLS! THROW AWAY YOUR FAT!

Look Your Best this Summer on the Beach

Start Today—Simple, Easy, Harmless way.

TRY IT AT OUR EXPENSE!

"If you are ashamed of your figure, especially in a bathing suit, decide to take off that extra fat and look your best on the beach this summer. Why don't you do it? I did. I am glad to be able to explain to you how to go about it—I am not going to tell you to go through strenuous exercises or weakening diets. I will not recommend you to rub your body with creams or take dangerous drugs. I am giving you here what I consider the best formula made up to easily and safely take off fat. I suffered for years with all the troubles well known to fat people. Time after time I deprived myself from all pleasures, turned down parties and friends to avoid their dreaded 'Here comes fatty,' until one day, after I had tried everything known to reduce and failed, I hit upon SAN-GRI-NA with which I made myself over. It is simple, easy to take and will only cost you a few cents a day. Once you have attained the desired weight you should not have to keep up with SAN-GRI-NA. In my case and many others excess fat has been banished for good."

There is no magic, no secret about SAN-GRI-NA, your own physician can approve. [Should there be any doubt in his mind about the safety of this formula we will gladly mail him a free box of SAN-GRI-NA for analysis upon his request.] No reduction over night but a steady, normal loss of generally from 3 to 4 pounds a week should be attained, leaving you stronger and healthier week after week.

Why We Do Not Send Samples

Many people ask for free samples but experience has proven that it takes more than a sample to show results—WE DO BETTER—we guarantee results or your druggist will refund money *so the trial does not cost you a cent.* SAN-GRI-NA is sold at all good drug or dept. stores or you can send direct to the SANGRINA CO., 1841 Broadway, Dept. 41-A, N. Y. C.

It's Easy to Make Money This Way

Here is your chance to earn lots of pocket money. You can do it in spare time or part time, as you choose. The work is pleasant and dignified. We pay you a fine commission and big bonus money.

We are going to pay our subscription agents $300,000.00 during the next year in commissions and prize money for securing subscriptions to MOTION PICTURE MAGAZINE and MOTION PICTURE CLASSIC—and we want you to earn some of it, too.

This is your opportunity. The job is an easy one. You'll like it. Just write to us and say that you are interested—and we will tell you all about our plan.

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Want to make some one happy?
Give them a subscription to
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Did you know your handwriting revealed your ability, talents and character when given scientific tests and analysis?

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Send your normal writing on unruled paper. Latest scientific methods only. Enclose 25c (coin) for actual time and mailing.

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Superior quality dinner ring of 14 Kt. white gold. Three large, first quality, genuine diamonds, set in hand-carved, pierced mounting of latest, lacedesign; two genuine French blue sapphires accentuate the brilliance of the diamonds. Usual retail price higher, order direct from us, only $42.50.

Don't pay now—just send your name and address and this exquisite dinner ring will come to you parcel-post prepaid on **10 DAYS FREE TRIAL. Pay postman only $2 on delivery,** then after free trial, pay balance—**$3.38** a month for one year. Money back if not satisfactory.

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The Telephone and Better Living

PICTURES of pre-telephonic times seem quaint today. In the streets were horses and mud-splashed buggies, but no automobiles and no smooth pavements.

Fifty years ago homes were heated by stoves and lighted by gas or kerosene lamps. There was no domestic steam heating or electric lighting, nor were there electric motors in the home. Not only were there no telephones, but there were no phonographs, no radio and no motion pictures.

The telephone permitted the separation of business office from factory and made possible the effective co-ordination of widespread activities by a centralized organization. It changed the business habits of the Nation.

The amazing growth of the country in the past fifty years could not have come had not science and invention supplied the farmer, manufacturer, business man and family with many new inventions, great and small, for saving time and labor. During this period of marvelous industrial progress, the telephone had its part. It has established its own usefulness and greatly accelerated the development of the industrial arts which have contributed so much to better living conditions and to the advancement of civilization.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY
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BELL SYSTEM

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DIMPLES!

Bring New Beauty

Lovable—captivating—irresistible is the girl who has that rare beauty—winsome dimples. Positively dimples can be made with the DOLLY DIMPLER, a simple, harmless device invented by a woman. Patent applied for. Now used by thousands of girls and women everywhere. Dimples will bring a new charm to you, too.

Send $1.00 for complete Dolly Dimpler outfit mailed sealed in plain wrapper. (C. O. D. $1.25.)

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TYPEWRITER PRICES CUT

Your choice of the World's best typewriters—Underwood, Remington, Oliver—full size, late models, completely rebuilt and refinished brand new. Prices smashed down to half. Act quick.

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$2 and it's yours

Just send your name and address and we will mail you our complete FREE CATALOG prepaid, fully describing and showing actual photographs of each beautiful machine in full colors. Tells every detail of our direct-to-you small-payment plan. Write now for tremendous saving. No obligation whatever. Still time if you act now.

International Typewriter Exchange
186-188 W. Lake Street, Department 505 Chicago, Ill.

The Best Bet in Hollywood

(*Continued from page 27*)

"I'LL never be superstitious again! It was Friday, February thirteenth, last year, when we were playing in Chicago that I got a letter. It had my picture clipped from a paper pinned to it, and said something about my calling to see Warners' representative.

"I didn't think anything of it. 'Anybody else get one of these?' I asked, and dropped it behind a mirror. But afterwards Mother and I talked it over and decided to find out what it was all about. They wanted me to take a test in Chicago. Helene was sick, so I took it alone. It was awful and I cant see why, on the strength of it, they decided to send us out to the Coast, but they did, and when we got here they signed us both.

"I had been cast as a 'heavy' before I came out, but after I got here something happened and I didn't get the part. I was heart-broken when day after day went by and there was nothing. We played bits, and then nothing again. They lent me to Fox to play a lead opposite Edmund Lowe, and when I returned gave me a bit as a maid.

"I was so discouraged and unhappy I didn't know what to do. Mother and Helene and I came out of the studio after I'd been doing the maid one day and a veteran stopped us to sell something. While I was tumbling for some change, I felt someone looking at me. At first I couldn't locate the person and then I saw that Mr. Barrymore was standing on one of the balconies up-stairs staring down at me.

"It was just for an instant, and then we went home.

"NEXT morning I was summoned to the office, where I found J. L. Warner and Mr. Barrymore waiting.

"'Will she do?' Mr. Warner said.

"Mr. Barrymore nodded. Then I learned that I was to be his leading lady in 'The Sea Beast.' Later I heard that the night before a test of me had been run by accident while Mr. Barrymore was in the projection room, and he recognized it as the girl he had seen leaving the building and asked for me. It just seems like magic, doesn't it?

"Oh, I'm so indebted to him! He was so marvelous to me. He said: 'No doubt you will be bewildered stepping into this thing with no preparation, but whenever you feel uncertain tell me and we'll stop.' But the minute I did my first scene I felt that I belonged in the part and it wasn't hard at all. I loved it.

"There were lots of thrills in that picture! We spent three weeks on the whaling schooner—had to get out in a dory and wait until a swell came that rushed the dory and the schooner near enough for us to reach the rope ladder so we could get on board. For the first time in my life, I wasn't seasick!

"THE storm scenes were the worst—they had the rain and wind machines going and we were drenched most of the time. Then, with the ending we first had, they put me on a raft on the ocean at midnight with a thin dress—and you know how cold it gets at night!—and turned the rain and wind on me. It felt like cold marbles on my head and frightened me so they got the effect they wanted with no trouble!

"I adored the old-fashioned clothes. I feel so just-right in them that I could play anything. I like rags, too. I loved the wait in 'Bride of the Storm.' And the girl in 'Mannequin' too. And it's been

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

such fun being a crook in 'The Grifters.' I'm a 'come on'—oh, I know all the crook words now!

"Yes, I've had the 'breaks' so far!"

Someone gave Dolores a doll for Christmas—a doll dressed just as *Esther* is dressed in "The Sea Beast."

"I was so thrilled!" beamed Dolores. "I love dolls. I'm afraid I'll never get over it. I remember how I felt when I was eleven and someone told me I was getting too big to play with them any more. I said I knew how a mother felt when someone tried to take her child away from her. I remember how I suffered about it and how I wondered how I would ever bear it. And then bicycles came along and I got interested in them—and swimming and dancing—something always seems to come, doesn't it?"

SUCH years ago it is—according to the young star, whose age is under twenty—since at the age of two she created a furore in the theater where her father was playing.

Her mother had taken her as usual, and when the baby climbed out of her seat during the second act, Mrs. Costello thought she was going to her friend, the head usher. Instead of that, Dolores pattered down to the stage, where her father was making love to his leading lady, pointed a small pink forefinger at the said leading lady and piped out, in a dramatic pause:

"Dont you dare kiss my daddy!"

But just as far away, to Dolores, seems the question of careers *versus* matrimony.

"Marriage seems a long way off—like talking about what might happen after you're dead, you know. I suppose I may do it some day, and of course anybody'd hate to think they'd never have babies. I adore children the way I used to adore dolls, but I dont have to think of falling in love yet.

"I SUPPOSE you cant help it if you fall in love. You dont do it on purpose. It happens to you. I hope it wont happen to me right away.

"I read an article the other day about whether mothers should have careers. Irene Castle said they shouldn't and someone else said they should. Both had such excellent reasons that I agreed with each side! But, as a matter of fact, it probably all depends on the man you marry."

Dolores rose and crossed the room—a distinguished little figure in black satin, against which the loops of her burnished hair gleamed.

And all the adjectives that had perched in the reviewers' columns—"wistful," "charming," "exquisite," "glorious"—came fluttering after her.

Ramon Himself

Harry Carr says that all the complimentary things in the world have been written about Ramon Novarro. There never has been a star who has called forth such unanimity of sentiment. There never has been a star whose work has been so consistently praised.

So, just for a change, Mr. Carr has written a few "Brickbats for Ramon." He tells what is wrong with Ramon Novarro. But Mr. Carr's criticism is better than most flattery. In fact, it is the highest sort of flattery. You'll want to read his story in the June issue of MOTION PICTURE MAGAZINE.

When a woman says
"COME HITHER!"
without words

There are so many ways of saying it. One says it with her smile. Another beckons with her eyes. A third appeals with her helplessness.

But the magnet is not entirely smile or eyes or helplessness. There is another appeal, which lacking, makes powerless all other charms.

No woman can hope to attract more than a passing glance who does not have it. For, since time began, it has been a feminine attribute. She *must* have it.

This personal quality is something which is not always understood. A woman's daintiness of person entails a great deal more than mere cleanliness.

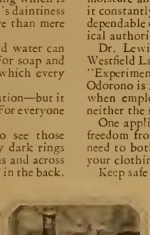
You can be as clean as soap and water can make you—and still fall short. For soap and water cannot control one thing which every woman must watch.

It is not a pretty word—perspiration—but it is one which must be recognized. For everyone is its victim in some form.

It is distressing, of course, to see those plainly afflicted—with those ugly dark rings and streaks of stain under the arms and across that bothersome "perspiring area" in the back.

But there is something even more distressing—that odor which unfailingly creeps in whether there is moisture or not. And always the offender is the last to find it out!

Today this is a thing that careful women look to, as they do to their hair and teeth and fingernails. They know they must make of it a special little rite of the toilette.



No ordinary methods will do; no temporary "home-made" measures. They must have a dependable, scientific corrective. And they have found it, millions of them, in Odorono, the Underarm Toilette.

Odorono is an antiseptic liquid formulated by a physician to correct both the evils of perspiration. It is the *original* corrective for both moisture and odor. Physicians and nurses use it constantly in hospitals as the one scientific, dependable corrective. Here is what one medical authority says of it:

Dr. Lewis B. Allyn, head of the famous Westfield Laboratories, Westfield, Mass., says, "Experimental and practical tests show that Odorono is harmless, economical and effective when employed as directed and will injure neither the skin nor the health."

One application of Odorono *assures* 3 days' freedom from all annoyance. And you don't need to bother with any other protection for your clothing!

Keep safe this great appeal of personal daintiness! Don't run the risk of offending with odor; with those ugly stains which dry cleaning cannot blot out! For complete, constant assurance that you are safe—use Odorono twice a week! 35c, 60c and $1 at all toilet counters or sent postpaid.

THE ODORONO COMPANY, 125 BLAIR AVENUE, CINCINNATI, O.

Ruth Miller

125 Blair Avenue Cincinnati, O.

Please send me sample of Odorono and booklet for which I enclose 5c.

Name .....

Address .....

NOTE: *If you would also like to try Creme Odorono, a delightful new creme which corrects odor only, send 5c additional*

FAMOUS FEET

..how they're kept free from corns

EVELYN LAW'S *Famous Dancing Feet*

. . . "A corn is hardly a luxury for anybody. . . . But for a dancer it is agony. . . . It puts a 'Spanish Inquisition' in her shoe.

"When I notice any suggestion of callus on the toe, I immediately apply a Blue-jay plaster. So that's why I never have a corn." So writes graceful and beautiful Evelyn Law, famous Ziegfeld dancer.

* * *

Small wonder that legions of eminent dancers, screen stars and athletes consider good old Blue-jay part of their "working kit!" For over 26 years it has been vanquishing corns to the tune of tens of millions annually. . . . Blue-jay keeps fit the feet of the famous and the foresighted. . . . Sold at all drug stores.

Blue-jay

THE SAFE AND GENTLE WAY TO END A CORN

© 1926

"Local Boy Makes Good"

(*Continued from page* 58)

"I MADE up a nice little speech, deprecating the success I had had, and thanking them for their thunderous ovation. Well, after quite a ride we got there and went to the new hotel, the one with the modern conveniences, and began to unpack our things. My suit that I had brought to wear on the momentous occasion badly mussed, and I called up the hotel valet to have it pressed. Then for the first time I realized I was back in Virginia. A sleepy voice came over the wire, 'What you-all want?' I said that I wanted to have my clothes pressed.

"'It's too late to have anything done,' the voice answered. 'This here place closed an hour ago.'

"For a minute I decided not to make an appearance, but when my mother and father pictured the disappointed multitude, I relented, and my mother and I took the trousers and pulled them out as well as we could. Then one more rehearsal of the speech and I was ready to start.

"LITTLE ANNIE ROONEY was playing there, we were told, and we started out. The streets were literally deserted as we pushed our way to the theater. The theater itself was closed, and we were told that the manager was out of town and there wasn't going to be any show that night anyway."

"I went home and went to bed, and, do you know, that visit did me a lot of good. Living in Hollywood does give you a distorted vision. The picture people are the important ones there. Hundreds of people wait to get a glimpse of them at the first film showings, and I think they get an idea that all the rest of the world is the same. It's wonderful to get on to New York, and it was a revelation to go home. You see I have to learn by experience, and it was good for me to see that town, absolutely unchanged except that there were more motors and fewer horses. All this go-getting business isn't always as attractive as something a little more settled, a little older.

"NOT that a place like that is necessarily good for a younger person. I dont think that it is, but it is good for young people to find out that the world isn't all theirs, and that there are lots of places and many people who aren't concerned with them or their doings at all.

"While I was home I went to see a third cousin of mine. He is an old man, and he lives in a house built by the Hessians and furnished about that time. It was full of the loveliest things I ever saw. When I left there I didn't know that they were lovely, of course. I wasn't twenty-one then and furniture was nothing in my life. But now I appreciate it. He had a fine old corner cupboard with the Indian glass still in it, and I went to a little shop while I was there and bought one like it, in maple. Would you like a Smithfield ham? I brought some of them back with me. A ham from a ham, you know.

"I dont want you to think I dont like California," he added. "It is the only place I want to live just now. But that is because I am young, and it is the place for youth.

"But I dont know how I will feel about it later. Maybe when I get older I'll want something else besides a good climate and a lot of parties."

"What, for instance?" I asked, not quite seeing what else anyone could ask for.

"Well, perhaps just a real good cigar," said Mr. Haines.

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Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Back of the Camera

(*Continued from page* 44)

damage. In "A Kiss for Cinderella," they fashioned the dainty glass stove, and carriage studded with diamonds (imitation, of course; for, in spite of the extravagances of which film folk are accused, they do not as yet order diamonds by the cart-load to be used promiscuously on the set).

FOR the sake of brevity and simplicity, we will say that the blue-prints of that particular afternoon when I visited the studio called for the erection of an ordinary living-room set. This has been erected by Mr. Darrell's men, and painted by Mr. Saulter and his men. At 6 A. M. the following morning they retire for the night.

"Grip" men who were not working all night, headed by George Chennells and Johnny Fundas, arrive for their day's work at eight o'clock in the morning. You will want to know a little about the "grips." They are the strong men of the movies, who have power to remove walls or mountains, and sometimes are obliged to do so at a few moments' notice on the part of Director La Cava. There are about eight of them all told, who, aside from their other duties, act as the cameraman's chief assistants, keeping the lights from getting into the camera lens, etc. They put up all spotlights on the top sets, and scaffold such sets so that the electricians can do their work of operating the overhead lights. They screen in the sets, when this is called for, with those screens ornamented with attractive "Positively No Admittance" signs (which do not, however, always keep out the curiously inclined). The "grips" are so necessary to the welfare of the picture that they travel with the company at all times.

ALONG with the "grips" come the carpenters. Altho their hours are theoretically from eight o'clock until five, they work in shifts usually at all hours of the day and night, doing everything from the roughest kind of work to fine moldings and trim work. Sometimes the sets have to be suspended from grids. It is the carpenters who are responsible for the strength of such sets. Imagine the havoc which would be wrought in the studio, with hundreds of persons passing or working on the sets during the day, if these men weren't on the job.

A few moments after Mr. Chennells and his men are at work moving doors, protecting the floors with compo boards, or doing whatever is called for, the electricians, headed by Jimmy Sheehan, Assistant Director David T. Todd, and property-men, arrive.

While the property-man, Johnny Solo, is busy examining the script, running for furniture, wrist-watches for the star, or flowers, rings, chains and ribbons for the leading lady, as the case may be, the assistant director and electricians are at work getting the line-up for the first shot of the day. (Solo, by the way, is the invisible hand which makes that fly crawl over the face of the sleeping man in the picture, and closes doors which seem to close of themselves.)

THE next half-hour spells action, and plenty of it. The Cooper-Hewitts, or soft lights, and the arc-lights must be moved into proper positions. After making up the reports for the day before, Mr. Todd, the assistant, can divide his time between scurrying up-stairs to the dressing-rooms to check off the players who have

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If you are concerned about your hair, Jeanne Rivers, expert of the greatest hair color-ing manufacturers in the world, is ready to give confidential advice on your particular problem.

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arrived, scurrying down-stairs to superintend the last-minute details of getting the set in order for the director, scurrying the players onto the set by nine o'clock sharp, and rehearsing a half dozen or so who have bits or small parts.

Previous to linking up with Director La Cava, Mr. Todd assisted Bob Leonard and Mae Murray for four years. When I saw him, he was in the midst of corralling a huge black-and-white dog (Newfoundland, I believe) for a scene in which dog and maid were to pounce upon the villain. If you think that it's an easy matter to get a dog to bark and to pounce at exactly the right moment, with the camera grinding and lights blinding him, I can tell you after having witnessed some swift action at close range that it's a Herculean task. No wonder the life of the assistant director, as he himself confesses, is no cinch.

From nine o'clock on, the work which he does is mostly routine. If he is particularly lucky, he gets the chance to direct a mob scene. This is a red-letter occasion, and the hour for which every ambitious assistant prays. For, of course, assistants, as well as *Mertons*, do pray. Pray, and hope, and wish that some day —some fair day—they will have a little camp-chair with their name written upon it, and wield the megaphone in their own right.

THE cameraman, Edward Cronjager, arrives usually at about the same time as the director. After superintending the lighting of the sets, which must be as true as possible, he examines the stars' make-ups to see if all is as it should be. Usually it takes a good cameraman only a few days to find out just what lighting, make-ups and angles are best for particular star with whom he is working. Lois Wilson, Lila Lee and Bessie Love, whom Mr. Cronjager describes as possessing "perfect screen faces," can be shot from almost any angle. The same can be said for Richard Dix, Jack Gilbert, Ben Lyons, and Ramon Novarro. If you take notice, you will observe that all three of these girls whom he names have perfect oval-shaped faces, and that the men have strong, and in at least three instances, sharp features. But whether or not the stars have perfect features, if they can act, and possess what is known as screen personality, Mr. Cronjager can get excellent results with his trusty camera. Yes, even if their noses are too long, or their chins recede. For the camera knows a thousand-and-one tricks for remedying defects, and a make-up, if judiciously applied, can perform wonders.

WHILE I am on the subject of cameramen, I am going to tell you about the "still" photographer, John O'Neill. It is his artistic endeavors which adorn the lobbies of motion picture theaters. At the Famous Players studio, the still cameraman's job is unique. Instead of taking "stills" of the stars when they are posing for them, he creeps around the set thruout the day (secreting his camera in innumerable ways) and steals shots of them when they aren't looking. You all know how the old-fashioned tintypes used to look, with head and body held stiffly, and an expression which literally shouted, "I'm posing for my picture. Dont I look interesting?" Well, some of the "stills" used to look like that, too evidently posed, and so it was found that by snapping the stars when they were still in the mood of the story, and were not self-conscious, much better results were obtained.

On every side there is a script clerk, usually a girl. On the Brenon set it is Marie Halvey; on the La Cava lot, Pat Donahue. Wherever the camera is grinding, there you will find Pat, standing close by, and taking notes. If you peek over her shoulder, you will find data on the costumes being worn, positions of the player's right foot, whether a long shot or closeup is being taken, and the like. It is a job of details, and one requiring keen powers of observation, but I dont believe the young ladies would change it for another. For they are afforded a liberal course in practical scenario writing, in acting, and in all branches of picture making. Besides that, they travel with the companies, and are continually seeing new and interesting people. Before Pat Donahue was a script clerk, she was a stenographer. The day on which she was uprooted from the office, and put down-stairs on the studio lot, was a happy day indeed for her.

THRUOUT the day you will observe a young man on and off the set at infrequent intervals, who is often found conferring with the director, or commenting on the shots being taken. He is the cutter, Otho Lovering, and his duties are manifold. He sits in on the preparation of the story; he sits in on the shooting of the story, and he sits in the little projection-room up-stairs and "edits" the story.

At the end of the day, the "rushes" are taken up to the projection-room. These consist of the shots taken that day. After they have been shown and reshown, they are taken, together with notes jotted down during the filming of the scenes, into the cutting-room, and the real work of titling and cutting commences. Inside of three days after the last shot of the picture has been taken, he has put the picture together in rough form, with titles, etc., complete.

Most of the scenes are shot more than once. Usually each of the shots of a scene emphasizes some good point which should be brought out in the story, but not all the good points. So it is necessary to cut out the bad points of the shot and paste together the good ones in a given scene. This is done by the cutter and his helpers.

In the cutting-room you hear many seemingly queer remarks. For instance: "Cut out her (meaning the star) kneeling at the bedside," or "Paste her onto the next scene, will you, and move her up closer so that she's kissing him."

In an enthusiastic mood, the director may shoot many more feet of a particularly beautiful shot than could possibly be kept in the picture. He is allowed to lose his perspective, but the cutter is not. It is up to him to get the picture "back to earth," and perform the painful operation of preserving the values of the story at any cost. Even if it means that a number of the closeups have to be amputated, and the kisses trimmed down, and the ambitious little "bit" actress taken out entirely. And it often does mean just that. For in the cutting-room the picture and the players are made or marred. With a few snipes here, and an insert there, obscure Betty Aspirations finds herself in the big waste-paper basket beside the cutter's table, doomed to oblivion, or preserved for public approval, and well on the way to fame and fortune in the uncertain world of flickers.

FROM STARDOM TO EXTRA WORK

You've heard about the stars who work up to the front rank from extra work. But do you know that in Hollywood there are former stars who are now glad to get a day's work as extras? In the June issue of MOTION PICTURE MAGAZINE, Alice Tildesley tells you about the old-timers who are now playing in Hollywood "mob scenes."

The Girl With the Funny Face

(*Continued from page 67*)

"Aw, gee, she dont tell the half of it!" he objected. "All the rest of the dames came down in comedy clothes with comedy make-up to help them get their faces across, but Alberta just sailed in, wearing a little gingham dress—if it was gingham—anyway, every kid in town had one about like it that year, and no make-up at all, and just screwed her little face up and walked away with the prize.

"There's no fake to Alberta. She's *there!*"

"Sure! Alberta's a regular!" agreed the others, when Alberta was momentarily out of ear-shot. "We're for her!"

Isn't it a scream, the things you do when you're a kid?" observed Alberta, presently. "I was a homely little piece, but I remember I always wanted my picture taken. There was a man who used to come around and take your picture on your porch, and if my mother wouldn't let me have mine taken, I was a total loss for the day.

"And now I do it all day and every day and get paid for it! In this series we have all sorts of fights and my director lets me in on them. I dont just stand around and shudder and wait helplessly for the hero to knock everybody out and come and carry me away from there. I mix right in and pull their hair and kick their shins. I'm all bruised and scratched, but it's more fun than being a doll baby who cant do anything but cry when her sweetheart is in bad."

Alberta is as slim as the widely publicized willow, but she does nothing special to keep herself slender.

"I eat whatever there is," she said, with a twinkling dimple, "and sometimes, when I happen to think of it, I bend down and touch the floor when I get up in the morning—or try some of the exercises you see people do in the funny paper—only I forget about it a lot, and then it's too cold or too hot, and I just have my cold shower and let it go at that.

"I really do take a cold shower every morning, tho. That's the absolute truth—cross my heart! It makes you feel warmer afterward. I love swimming, but I dont get much chance to go in. Tell you what, tho—whenever I have an hour off I beat it over to the skating-rink and skate! It's more fun than anything!

"Oh, lookit—there's Pinky! Come here, Pinky!"

A freckled youth came obligingly forward.

"This is Pinky. He's awful ugly, isn't he, but he's so sweet! What do you want, Pinky?"

"A job."

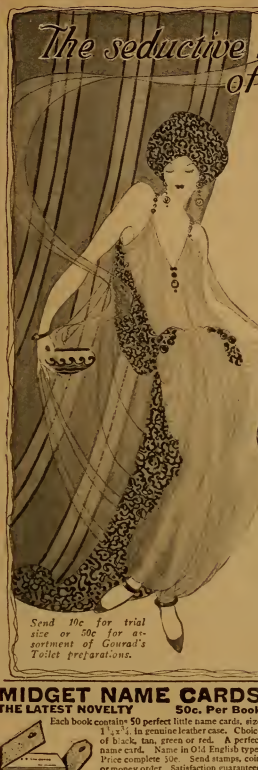
And of course Alberta valiantly strove to get him one.

"I do know the nicest people!" she exulted. "I'm so lucky, I never have worked with anybody who wasn't a perfect peach."

In spite of meeting so many fine people, Alberta hasn't found the One and Only Man yet. As she isn't twenty, she still has time!

"I'd like to do the sort of stories Mary Pickford does. Wouldn't it be fun to have long curls and be a little roughneck with a gang?"

Whether or not she is ever a little roughneck with long curls in a feature-length picture, Alberta Vaughn undoubtedly has a "gang" and can number in it every man, woman and boy down at F. B. O.!



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The Star Who Lost a Million

(*Continued from page* 21)

ultimately you must take what they offer and get back what you can on your investment.

"You are operating at a loss. They aren't cheating you—it's called 'high finance'"—with that disarming smile.

"I had fifteen pictures out, with returns coming in in dribs and drabs, when we decided to make 'Miles Standish.' I was associated in people's minds with the American boy. Here was the first American boy and it seemed a chance to give them pure history.

"We tried to make it a good picture, with time, money and thought. But the tide of costume pictures began to go out before we could get ours on the market.

"I tried to get a New York theater for the first showing, but found I'd have to pay twenty-five thousand for two weeks, outside of house expenses, and I couldn't even have that unless I made personal appearances. I wouldn't do that again. Personal appearances are a mistake. It's not you, it's what you can do that counts.

"We lost money. Other things entered in—men I had believed in turned on me. . . . That sounds bitter, I know. But if one man in particular had stood by me—

"Yes, people say we were extravagant. We do not think we were." (That gay and tender "we.") "Some of those who talk of our extravagance give expensive liquor parties. We dont care for them. We like nice clothes and we bought them. We loved our home and I'm interested in interior decorating and enjoyed experimenting. We didn't exactly economize, I'll admit.

"But as soon as our trouble came, we 'starved along,' figuratively speaking. We aren't reckless now. I had paid back sixty thousand of my indebtedness when we were forced into bankruptcy. I could have taken care of everyone if they had let me alone. But who wants to hear what might have been?"

As a very little boy, Charles Ray was attracted to the circus. He took on faith the story that if you oiled your joints with fishing worms you could do death-defying stunts. His sister told him that acrobats had short lives.

"It seemed a good idea to live long, so I gave up. 'Uncle Tom's Cabin' fired my imagination. I built a theater with a gunny-sack curtain for a door. The theater meant to me what ships and engines and guns mean to some boys. I ushered at a theater and learned about wings and back drops and painted scenery, made a curtain and fixed lights.'

In the course of time, love of the drama led him behind the footlights instead of onto a college campus as the elder Ray had hoped, but opportunities on California stages were few and he went from cheap companies to small-time vaudeville and was poorly paid.

One night, as the boys in the current show sat on their trunks in the common dressing-room, talk turned on moving pictures, then held in contempt by actors. Charles heard them mention fifty dollars a week—he was getting thirty—but he said nothing.

In order to reach the studio, he had to get up at six.

"Reminded me of the story of the city boy who worked on a farm. First day the farmer woke him at four. Why do we

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have to get up so early?' asked the boy. 'Cows have to be milked,' replied the farmer. 'Gee whiz, do you have to sneak up on 'em in the dark?'"

INCEVILLE was a fascinating place, with real Indians and cowboys and all the excitement of pioneering. When asked his salary, the applicant was afraid to risk a whole fifty, and compromised on thirty-five—which he got!

Nobody knew that a boy named Charlie Ray was working on the lot until Mr. Ince brought Frank Keenan to the Coast to make a picture called "The Coward." Charlie Ray was selected to play the name part.

"After that, I played cowards for a year. People in this business seem to think that because you make a hit in a character once, you should never stop playing it. I got out of coward rôles because in a picture with Dorothy Dalton, the director needed comedy in a certain scene. I was a young chap in an office, Dorothy the daughter of my boss, and I was in love with her. Oh stuff, even then.

"We worked over the comedy. A cuspidor was on the set. 'Cant you get something out of that?' asked the director. I was offended at the idea, being sensitive and hating coarse things, but in those days when the director spoke, let no dog bark.

"I spilled the ink, blotted it nervously, climbed onto my stool and stepped off into the cuspidor. It was my expression—knowing what had happened and hoping nobody else would see—perspiration breaking out all over, you know—that turned the trick.

"AFTER that I had to do embarrassed parts—tragic moments. These developed into the country boy, and it seemed I was doomed to bucolic rôles forever, ringing the changes on two plots—mortgage on the old home, and run on the bank! I could have stuck to that, accumulated a fortune and gently dropped out when people were fed up.

"But I couldn't. Instead, I made 'The Girl I Loved'—a happy memory. I'm going to do other things, now that I haven't crushing responsibility. Whether it is vanity or not, I think I can do something worth doing, and I'm going to try!"

The Picture Parade

(*Continued from page 84*)

velop, still the picture carries what is known in pugilistic circles as the old sock or wallop. Yes, it is a hair-raising thriller —is this contribution from the Lasky factory.

The action—most of it—is built around this village. Storms, jungle disappearances and what-not come bidding for thrills. The best thrill of all is contained in the typhoon.—Paramount.—L. R.

The Song-and-Dance Man—
Romantic Drama

GEORGE M. COHAN'S half sad, half whimsical tale of the life of a song-and-dance man (the main prop of the variety halls), has been turned into a motion picture with very good results, thanks to Herbert Brenon's treatment and Tom Moore's acting of the title-rôle—a rôle that Yankee Doodle George played upon the stage.

The story turns out to be a first-rate affair of life behind the footlights. It shows a cross-section of a song-and-dance man's heart—a heart that beats with optimism and self-sacrifice.—Paramount.—L. R.

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Beryl Sweeney, another Vestoff graduate says: "Since I opened my own home my classes have doubled and trebled until now my school is recognized as the best in this part of the state."

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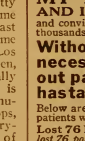

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Impressions of Hollywood

(*Continued from page* 50)

minus fur coats. I am inclined to think that I would like to live here permanently if my business permitted.

My impressions of the studios thus far lead me to think that what they need most is efficiency engineers—men of business training, more than men and women of the arts with which it now seems to be oversupplied. The movie industry is lopsided, unbalanced—too much extravagance and waste. That is why all the money is being made by the stars and directors. Again, every studio needs an outside man or two as final cutter and editor, because too many pictures are permitted to go out in an imperfect state, whereas a fresh, outside eye could often see and correct defects that now spoil many pictures.

In all the wide world there is probably no section with so many pretty girls as the Pacific Coast. Not only in Los Angeles but for hundreds of miles around. No, it isn't the semi-tropical climate, nor the balmy air, nor the soil—these girls dont grow here, they simply flock here. Why? What attracts them hither like steel-filings to a magnet (I will not say like a moth to a flame)? The movies! How came they here and whence?

Thereby hangs a tale. I have traveled pretty much over the world trying to observe all things of striking interest but, with few exceptions, this phenomenon strikes me as the most amazing of all, and I was determined to ascertain the cause.

I first learned that San Francisco seems to contain more than its share of pretty girls and beautiful women and handsome young men, but, continuing down the coast from town to town they seem to become more numerous until we come to Los Angeles, which is the center, and then, going on down the coast they gradually become fewer. Hollywood, of course, is the Mecca for beautiful and attractive humanity. In drug stores, restaurants, shops, department stores, offices, hotels everywhere along the coast are pretty girls of every size, description and dimension, and most of them have come here to get into the movies.

Every State in the Union is apparently represented, and nearly every one has had a try at the movies, or is still trying—hopeful in spite of reverses and set-backs. Many of them have come here with enough money to last them only for a short time, and, failing to get movie work, have sought other kinds of employment, hoping and waiting for something to turn up.

The outstanding point of interest is that in nearly every case there is a shortcoming—some physical defect that makes these attractive young people unavailable. They may appear perfectly beautiful to the casual observer, but the movie camera has a cruel eye and has a habit of exaggerating one's defects and of overlooking one's charms. And I have noticed that many of these apparently beautiful girls do not bear close inspection. They have either bad teeth, or an obtrusive chin; a tilted nose or a thick ankle; they are too tall, or too fat, or too stiff; they lack poise, figure, personality, charm—or *something*.

A few years ago I photographed several thousand boys and girls in various movie contests, and I further well how many times I was deceived—the most promising ones often photographed the poorest.

And so I would advise the millions of young girls and boys who are flocking here from all over the world to stay at home until they have had tests made to see whether they have defects that make them unavailable for the movies.

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That's Out

(*Continued from page 59*)

Jack Pickford as "The Bat"

MUCH mystery surrounds the east which is playing in the film version of "The Bat." The company which is making the picture is keeping matters a secret even from members of the studio colony. Rumor has it, however, that none other than Jack Pickford is portraying the rôle of "The Bat."

Mystery pictures of "The Bat" order have never been very successful on the screen because of the fact that if the spectator enters the theater when the picture is half over he learns the outcome of the story and then fails to enjoy the early part of the picture because the suspense is lost. There is a possibility that in the case of "The Bat" theater managers will refuse to allow spectators to enter the theater after the picture has once got under way.

How Great Is Pola?

NOELLE CHARLICK writes from Southport, England, to "bawl" this department out because it ventured the opinion that Pola Negri is losing popularity in this country. Here is the letter, in part:

"I resented strongly what you said about Madame Negri in the January number. You will kindly place her name under the signal 'GO'—because if you think that her fans are going to allow her to go into 'partial eclipse' you surely are mistaken. In the next five years she will still be the same great favorite. . . . Your dislike of her seems to me to be a personal one. . . . Should she decide to leave the screen today I should stop being a 'fan' that very same instant and lose all further interest in the cinema at the same time. . . . Pola Negri is the greatest actress the screen can, and has ever, known. . . ."

My most heartfelt sympathies go out to Noelle Charlick or anyone else whose perspective is so narrow that he can only include one player as being worthy of his admiration. As for Pola's being the screen's greatest actress, she has still to prove it. Pola is a long distance behind Gloria Swanson so far as all-around histrionic ability is concerned. Not to mention several others.

Retribution

HOLLYWOOD is getting worried about the town of Lankershim. From present indications, it seems certain that Lankershim, a Los Angeles suburb about three miles from Hollywood, will eventually replace Hollywood as the studio center of the motion picture colony. One by one the big studios are beginning to move and the general trend is toward the Lankershim district, where First National will shortly build the largest studio in the world, close by Universal City.

It will be a good lesson for Hollywood, whose merchants and citizens have come to look with indifference and in many cases resentment upon the motion picture colony, forgetting that it was the movies that built their town into one of the most famous and prosperous in the world.

Ask the Stars!

If you were born for a career in the movies! On page 66 of this issue, MOTION PICTURE MAGAZINE starts a fascinating new department of horoscopes. It is conducted by Marion Meyer Drew. If you will write to Miss Drew and tell the exact date, time and place of your birth, she will tell you whether or not the stars predict a movie career for you.

Make Your Skin Ivory-white in 3 days!

I have the honor to announce the most important beauty discovery of the age . . . a wonderful new-type lotion that clears the skin of every blemish and makes it as smooth and white as ivory. Every woman who wants a glorious complexion can now have it in three to six days.

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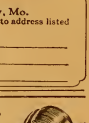

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"Would I Marry an Actor?"

(*Continued from page 33*)

By May McAvoy

THE ideal answer to the question would be: "It makes no difference if you love one another."

"However, in this day of easy freedom, the less strain put on marital bonds the better. It's less of a strain, I imagine, to marry a man in the profession, for he understands beforehand the far from normal lives you must both lead. He doesn't look upon your leading man and director with suspicion—he is used to irregular hours—and he knows that you must devote some of your offstage time to the business.

An actor, then, if you must have someone!

By Helene Chadwick

WHATEVER she *should* do, a girl will follow her heart. If she marries into the industry, I believe she must be very level-headed. She must understand that her husband is a man of temperament and be prepared to give sympathy upon frequent demand. If she marries a business man, he must be even more level-headed, and she must educate him in the ways of motion pictures or the chances of happiness are slim.

I believe, tho, that if two picture people marry, she will be wise if she gives up her career and turns her entire time and thought to creating a home.

By Ruth Clifford

DO not marry an actor!

After living motion picture life all day, it is a blessing and a relief to leave it at night. Too much of anything is a bar to happiness. My business-man-husband takes my mind away from the strain of the studio and rests me by opening mental doors to another side of life.

By Alma Rubens

EVERYONE considers a question from his own angle.

I married Ricardo Cortez, an actor, and to me it seems a vital mistake to marry outside the profession. Ric and I discuss each other's work with understanding, because it is a part of both our lives. Now, if Ric were in the drug business, he would be bored to death with my problem of whether I should wear a dark or a light make-up for a certain rôle, and certainly I'd fall asleep if he tried to entertain me with chemical formulæ.

To be successful lovers, you must be pals, and pals should have the same interests!

By Mary Astor

EVERY woman's ultimate object is a home.

I think it would be to her advantage, therefore, not to marry a man in the same profession, for its many fascinations are like to make him lose sight of a home as a goal, and they may fritter away their lives without ever really living at all!

By Jacqueline Logan

I CONSIDER marriage to a man in the same profession nothing short of a tragedy!

I know actresses who have done so, and all the two talk about is shop: pictures, personnel of studios, reviews of their pictures, some scandal concerning someone in the business.

I'm married to a business man and when

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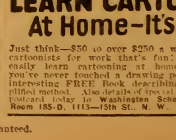
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I leave the studio I leave its atmosphere behind me. Ralph's friends are business men or lawyers or professors and I get an entirely different view of the importance of myself and my picture world. It sends me back to my work with new ideas.

By Maryon Aye

GIVE me a non-professional husband!
Nothing is so wearing as too much of the same thing, and I believe an actor or director would give one no rest from shop talk.

Besides, a man outside the studio is far more apt to remain the lover, for to him you can preserve the glamour of the screen. Nothing destroys his illusion of you, for he is unlike the man inside who knows all about illusions!

By Dorothy Mackaill

I DON'T want to marry anyone!
I'm like the little girl who sang:

"If nobody ever marries me,
And I hope nobody will!
I'll live at my ease
And do as I please,
Till they carry me over the hill!"

But if ever anyone marries me, he may be either actor or business man, and I'll make but one stipulation: "I'm to go on with my work!"

By Blanche Sweet

IF there is a community of interests between a couple, happiness is just around the corner. Marry a man who understands. Greater tolerance is necessary in a marriage which makes differing demands on the principals, so it is rare that such marriages last. But sentimental interest in one another, combined with mutual interest in the same kind of work, is a very good recipe for happiness.

Good Streaks of Bad Luck

(*Continued from page 75*)

rector La Cava called him to partake in a night-club dance scene.

"But, say," he called, looking back over his shoulder, "if you'll stay for a moment, you may see it for yourself. I'm just going out to engage in battle with fifteen ex-prize-fighters, and if I get my nose broken, as I expect to, that *will* be a turning point. The girls will be off me for life then."

(For the benefit of all his anxious fans, we'll spoil an otherwise good story by confessing that after crawling under a table, being hit over the head with wax bottles, and fighting with the fifteen ex-prize-fighter waiters, Mr. Dix came thru triumphantly, as all true heroes should.)

"A Sudden Success"

That's what they called Norma Shearer when she suddenly jumped into the limelight as one of our most promising stars. But, as a matter of fact, Miss Shearer worked almost five years—in extra rôles and in "bits"—before she made a hit.

In the June issue of MOTION PICTURE MAGAZINE, you will find the story of Miss Shearer's slow climb to stardom, as she told it to Dunham Thorp. It is one of the most unusual stories we ever have published.

"Four Raises in Two Years"

"AND it hasn't been hard to get them, either. Why, it seems only yesterday that I was wondering if I would ever make as much as $45 a week. And now I'm making $75.

"Tom Dawson was speaking about it today. 'Gee,' he said, 'I wish I had started studying with the I. C. S. when you did. Here I am plugging away at the same old job and the same old salary while you've gone 'way up. I bet you're making twice as much as I am. And to think that two years ago we were working side by side.'

"I told him it wasn't too late if he would only make the start and he said he was going to send in one of those I. C. S. coupons right away.

"I hope he does, because an I. C. S. course is the very thing he needs to get out of the rut. I wouldn't be making anywhere near $75 a week if I hadn't started to study just when I did."

Every day, in office, shop and factory, you will find men who are being given better positions and larger salaries because they are studying at home in spare time with the International Correspondence Schools.

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WM. DAVIS, M. D., 124-E Grove Ave., Woodbridge, N. J.

Broadway's New Sport

(*Continued from page 39*)

solemnly, between four and five hundred executives.

And whatever you may have heard to the contrary, movie stars and satellites of all kinds love to come to openings. Requisitions by actors begin to come in weeks in advance. It is the one form of personal appearance that appeals to the most gilded of the stars.

"They all want to come on from the Coast," said Mr. MacMahon genially. "We have a hard time to keep them on the home lots when we have an opening here."

The social registry makes its entry thru the patrician Mutual Film Benefit Bureau. To those who do not know about this bureau, the explanation is offered that it is the liaison officer between the rich, who have lovely estates for filming as locations, and the producing magnates. An understanding of *noblesse oblige* requires that members of the Mutual Film Benefit Bureau have entry to opening nights, as well as recognition of their charities. It becomes very involved.

Outside of social obligations to stars, executives, friends, relatives, there are also certain business gentlemen who have a priori claim. There is, for instance, a certain Signor Giannini, president of the East River National Bank, who is a recognized financier of movie productions, and there are the Astors, who own the land on which so many theaters stand. There are in addition certain recognized personages of metropolitan life, Conde Nast, Berthold Neuer, F.P.A., Herbert Bayard Swope, without whom no first night of opera, the theater and the movies is complete. But this list is long enough. The major point to be stressed is the precious desirability which has accrued to the little pasteboards that allow one admittance to a movie first night.

"WHAT!! Why??" drawled the ferocious Samuel Hoffenstein, poet and press-agent extraordinary for A. H. Woods, producer of the aforementioned "Green Hat," and confining his remarks exclusively to the theater. "Why do people flock to first nights? Why does humanity do all the damn fool things they do? Why do men take out chorus girls when the lot of them are the stupidest things alive? Why do they fall in love? Why do they chase all the fool illusions of life?"

Then he said more emphatically that the movies could have the enjoyment of staging first-night spectacles if they wanted them. The stage is willing to rest on old memories. Diamond Jim Brady never missed a first night, nor did Ward McAllister.

Mr. Hoffenstein was cynical and acrid. "Do you know who makes a practice of first nights—dowagers who are panting after thrills, men about town, actresses, hair-dressers, the cloak and suit trade, modistes, a clique of smart-aleck intellectuals who like to bask in each other's presence."

You see, you cant go to the stage these days in its hour of sophistication and have your illusions indorsed.

THERE was a day when the fact that Mrs. Vincent Astor had the French Ambassador in her box at the opera, or that Mrs. Vanderbilt was absent on a Monday from her box, made social history in the daily columns and for the standees at the Metropolitan, but opera has settled into a very peaceful gait. It is only in such adolescent centers of culture

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No need to start the day with EYES swollen from sleep. A few drops of *Murine* upon getting up in the morning will take away not only the puffy look but the sleepy feeling.

Use *Murine* each evening, too. It soothes and refreshes EYES wearied by sewing, reading or office work—relieves the irritation, caused by exposure to sun, wind and dust. Millions of men and women use this long-trusted lotion to keep their EYES always clear, bright and healthy. Contains no belladonna.

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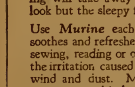

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Just send your name and address and the wording you want on the card with stamps or money order (Print clearly.)

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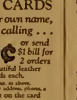

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THE NATURAL METHOD BUREAU, ATLANTIC CITY, N.J.

as Chicago that the nightly occupants of the tiara tier are mentioned regularly in the papers the following morning. The courageous music critic of the *New York World* went so far this year as to question the tradition that the opening night at the Metropolitan is more brilliant than any succeeding night. In all truth, the Metropolitan is brilliant, but it has become a customary brilliance at the opening night and other nights.

But now to the movies. Something catches fire in the hullabaloo of a movie premier. It is the crowd of passionate curiosity-seekers, or the lights. Anyway, some breathless inebriety steals into the air. Comes the dawn from the Kleig lights and the gods from the shadowy encasement of the celluloid come to life.

At the opening of "Ben-Hur," it was a naively moving sight to watch bashful, sensitive boys, not *gauche* flappers, beseech Alice Joyce to autograph their programs. Rudolph Valentino made a rather poor showing at the premier of "The Eagle" at the Strand. He was both excited and cringing, something no immortalized human should be. But the sublimity of adoration that went out to him in waves! That is a queer thing about movie crowds. If their idols do not measure up, the worship becomes the more tender, sadly protective. Lois Moran is lovely, but now, to be quite honest, wouldn't she pass unnoticed, if—— There is genuine awe in the crowd as to what the screen can do. When there is loveliness or charm, it molds it, enchants it—it is really in many cases a superlative etcher. Aileen Pringle has to be merged with her shadow self, and the heroine of "His Hour" comes out the victor over reality. Also Enid Bennett gains by this duality. And Ben Lyon. Richard Dix, on the other hand, possesses a restrained self-possession and dignity in person that makes him even more charming than his shadow self. Rod La Roque is even more stalwart. Pola Negri possesses much warm gentleness, rather fluid, too, like the sheen of a lovely mirror. Alice Joyce shows a severity, a hauntingly tragic mask.

Why do they all break their necks, stampede down from the balcony when the speculators have thieved double prices and jostle in an inch of air per person—struggling for foothold and breath. Marcus Loew is such a little, round man—and he has done so much—sort of inspiring, isn't it? Florenz Ziegfeld is wearing a beaver coat. That's Billie Burke—that's her red hair—but it's a sandy, brittle titian now—we all get older, dont we? Lila Lee looks her screen self, cool as the King River's daughter.

An opening night—you see twenty stars, a hundred celebrities, and these have the power to play upon your fancy like strange loves, like delicate, sweet infatuations that leave you hungry and happy—it's hang with the speculators and those palsied folk who see nothing in it—isn't it?

At the Metropolitan they have a claque (we happen to know the head claqueur) and Morris Gest has to ballyhoo for months in his advertisements about a forthcoming World's Gala Premier, but it's simple and bona fide in the movies, and quite marvelously spontaneous.

The Stars and Their Jewels

What sort of jewelry do they buy? And do they select jewels that will match their personality? All of the stars have their favorite ornaments. In the June issue of MOTION PICTURE MAGAZINE you will find an interesting story about the jewels worn by the stars.

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Are you making the great mistake so many women make—thinking that because you are not bothered with perspiration moisture that you cannot offend with its unpleasant odor?

Creme Odorono destroys every trace of odor without checking perspiration. Apply any time or before going out. Effective for all day or evening. Can be used as often as desired—absolutely harmless.

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Dolores Costello

Above—In "The Little Irish Girl"

The Newest and Brightest Star in the Movie Heavens

NEVER before has a screen player been as spontaneously lifted to the pedestal of stardom as this beautiful and fascinating daughter of Maurice Costello, famous star of the old Vitagraph days.

In the two pictures in which she has appeared in important roles, leading critics throughout the country singled her out with the most lavish praise. She has built up a following of admirers overnight. She is today the most interesting personality in the screen world.

Warner Bros. take pleasure in announcing that Miss Costello will be starred in the future in Warner Productions.

Below—In "Bride of the Storm"

With John Barrymore in "The Sea Beast"

Dont Call Her a Lady

(*Continued from page 31*)

"If you would register at the Lamb's Club. All the theatrical people stop there and you're sure to hear of someone who can use me."

It sounds funny, but his visit actually resulted in such a situation, and the Buffalo Cinema Company, backed by a real Butter and Egg Man, engaged Aileen Pringle and her gorgeous wardrobe for seventy-five dollars a week. She had nothing especially to do, except walk around, but she felt that at last she was an actress. Until the end of the week, she felt so anyway. And then she learned the truth! The manager of the company came down to watch the picture. Miss Pringle wore a lacy dress and carried a big fluffy parasol thru which the sun streamed. The manager looked at her for a few minutes.

"Seventy-five dollars, but you're worth it, with all those clothes," he said, and poor Aileen Pringle discovered that as an actress she was a good clothes-horse.

NEVERTHELESS, she had acquired that precious thing called experience. At least, she could tell all the studios she visited that she was a full-fledged actress. Every day she made the rounds, with a batch of photographs under her arm. Gradually she became known, and in the next three years she acted in "The Stranger's Banquet," "Oathbound," a Fox picture; "My American Wife," a Gloria Swanson picture; "The Tiger's Claw," "The Christian," "Souls for Sale," the Rupert Hughes story of Hollywood; and *Princess Eboli* in "The Palace of the King."

Then she signed her Goldwyn contract, solely upon the merit of her performances. Nobody knew anything about her and she herself didn't consider her previous life interesting enough to talk about it. But with her new contract came a long questionnaire from the publicity department. "What is your father's name? What does he do? What is your mother's name? Where were you born?" it asked. The publicity man took one look at her answers and let out a yell. "Great stuff," he shouted. "Society girl enters movies." And at once, Aileen Pringle's early struggles for a place in the movies were forgotten in the more sensational news that she had social position.

"MY two obsessions are society and vamps, and I have both of them crammed down my throat," she said. "I dont want to be considered 'of society.' I dont have anything to do with all the silly little ceremonies that it suggests. I'm not an idler. I'm a working woman. And I'm tired of vamps. I dont believe in them myself, so why should I try to convince audiences that I do? I'm trying to get away from them. I have always wanted to do comedy. But it's terribly difficult to break away from established types in the movies. Once you've made a name for yourself as a vamp, always a vamp, unless you force your way out.

"It's strange to see what accidents determine reputations. Take a man who has a crooked nose and deep-set eyes, and no amount of argument will convince you that he isn't the worst kind of a villain. Or take a fellow with a cauliflower ear, and tho he may have been born that way, you would be willing to swear he was a person of tremendous physical courage and strength. Take an actress who is known both as a vamp and as a society woman and any reticence will be construed as snobbishness. And in my case, as if those

(*Continued on page 117*)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

NOW! You Don't Have To Be FAT

LOSE 5 to 15 Pounds In Two Weeks

And you don't have to exercise or diet to get thin! It is easy to reduce the O. B. C. T. way. You get results so quickly your friends won't believe their eyes. Reduce to any weight you desire and then stay that way. No back-breaking exercises and torturous days of starving! The method is as simple and pleasant as eating and the results are marvelous. Thousands have gone back to normal weight by taking the O. B. C. T. prescription—the fat simply melts away! This modern fat-reducing method is under the direct supervision of a *Licensed Practicing Physician*. It is absolutely harmless and positively guaranteed to do the work. You can be slender and graceful and attractive as when you were sixteen!

Write Today for Our Two Weeks' Treatment

Send No Money. Simply write letter asking us to send treatment. Pay postman only $1.50 on arrival. If you do not actually lose from five to fifteen pounds in two weeks we will cheerfully refund your money. The two weeks' trial treatment will convince you that O. B. C. T. is the most marvelous fat reducer ever prescribed, safe, sure, reliable. Remember, you don't have to be fat. **WRITE TODAY, START REDUCING RIGHT AWAY.** *NOTICE: Until all drug stores have been supplied we will send O. B. C. T. (OBESITY) direct.*

O.B.C.T. Laboratory, 4016 Lincoln Ave., Dept. 65 Chicago, Ill.

PERSONAL Appearance

is now more than ever the key-note of success, both in social and business life. Bow-Legged and Knock-Kneed men and women, both young and old, will be glad to hear that my appliance will successfully straighten, within a short time, how legs and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Worn at night. My new "Limstraitner," Model 18, U. S. Patent, is easy to adjust; its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of proven merit, used and recommended for the last 4 years by physicians everywhere.)

Write today for particulars, testimonials and my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation. Enclose a dime for postage.

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where you can keep them safe and enjoy them always.

Engel Styles — Art Corners — Colors

are on sale at Photo Supply and Album stores everywhere. They are the only Quick, Easy, Artistic, Safe way to mount Photos. Get them today. A dime brings 100 and samples to try. Write

ENGEL MFG. CO.
Dept. 23E, 4711 N. Clark St., Chicago

10 of Buys 100

FACTORY-TO-RIDER saves you $10-$15 on your bicycle. Rangers on approval and 30 days' free trial, *express prepaid*. Or only $5 a month. Write today for big catalog and *our wonderful* Factory-to-Rider offer.

MEAD Cycle Co., Dept. G39 CHICAGO

SLENDER ANKLES CAN BE YOURS $3.75

PEOPLE ADMIRE DAINTY ANKLES

Thick or swollen ankles can quickly be reduced to the slender shape by new discovery of special processed rubber.

Lenor Ankle Reducers

ANKLES ACTUALLY LOOK THIN WHILE GETTING THIN

Different in reducing action from all other reducers. Slip on when you go to bed and note amazing results next morning. Reduces and shapes ankle and lower calf. Slips on like a glove. No strips of rubber to bind and cause discomfort. Nothing to rub in or massage. Enables you to wear lower shoes and stockings. Wear under slacks and without detection. Used under doctor's supervision. Send $3.75 and we will send you Lenor Ankle Reducers in plain package, subject to your inspection. Give size of ankle and widest part of calf.

THICK ANKLES SPOIL YOUR APPEARANCE

LENOR MFG. COMPANY
503 Fifth Ave., New York, Suite S-5

Yes and No

(*Continued from page 72*)

to act and yell, "You wanted a good-looking face, didn't you?" No, we want both.

I see Renée Adorée is beginning to arrive and she justly deserves to. Let's see more of her in your magazine. If Dorothy Sebastian watches her step, I think she will be quite popular in a year or two. The same applies to Clara Bow and Vera Reynolds.

Here's a toast for the established. Jacqueline Logan, Norma Shearer, Gloria Swanson, Ramon Novarro, Lois Tellegen, Viola Dana, Constance Bennett, and oh, scores of others I haven't the time or the space to mention.

A MOVIE FAN,
Vincennes, Indiana.

And Lon Chaney as a Hero

THINGS I would like to see in the movies:

Nita Naldi with a fuzzy bob.
Lillian Gish with a boyish bob.
Madge Bellamy smoke a cigarct.
Pola Negri wearing a pair of glasses.
Gloria Swanson with a Greek nose.
Mary Pickford play the part of an old lady.
Mae Murray hide her legs, and minus French heels.
Norma Talmadge in a one-piece bathing suit.
Rodolph Valentino with a marcel wave.
Charles Chaplin play the part of a Roman gladiator.
Ramon Novarro smoke a cobble pipe.
Harold Lloyd with a mustache.
Douglas Fairbanks with a beard.
Thomas Meighan as a French dandy.
Wallace Beery play the handsome sheik.
Ben Turpin with a sheik haircut.
Richard Barthelmess play the villain.
'Nuff said.

ANITA COLOMBE,
San Francisco, California.

Dont Call Her a Lady

(*Continued from page 116*)

two weren't quite enough, I am bothered with astigmatism so pronounced that I cant recognize people unless they're at close range. Naturally, I'll be known as ritzy, no matter what I say to the contrary."

EXCEPT for the quality of her voice and accent, except for that air of correctness about her, there is nothing of the Grande Dame about Aileen Pringle. She is not the bored, surfeited type of female one would expect of society. She is full of little enthusiasms, for people, for things, for places.

"Just feel the material in that dress. I paid only thirty-five dollars for it and it's worth a hundred. I cant afford to spend a lot on clothes." Or "Oysters? I love them. I eat 'em twice a day," or "Nobody knows how marvelous a person Gloria Swanson is. She can do so many things well—paint, draw and model. She is so unaffected and unspoiled. She has great charm and she is one of the greatest personalities of all times."

Is it an expression of further dissatisfaction with her station in life that Aileen Pringle wants to do character parts, comic slaveys in rags and tatters?

THE PICTURE PARADE

Is a regular feature of MOTION PICTURE MAGAZINE. For authentic reviews of current attractions, be sure to consult this department, conducted by Laurence Reid.

PHOTO BY JAMES HARGIS CONNELLY
Portrait of Ann Winston, famous beauty of the stage

Surpassingly Smart

. . . this woman of regal beauty!

YOU see her at all the smart rendezvous. You marvel at her radiant beauty. It is perfection! Cool . . . of majestic poise . . . the center of admiration . . .

At first perhaps you do not fathom her secret. You steal another glance. Her hair—perfectly coifed, of course. Her gown—rich simplicity. Her skin—ah—that is it! Her soft, luxuriant skin—clear, smooth, exquisitely lovely.

You ponder. Surely no ordinary powder could possibly impart such radiant, vivacious beauty. And yet . . .

* * *

Most clever women already know of Peter Pan, that strange new powder impregnated with myriads of elusive OPAL HUES. These rare, precious, cleverly blended OPAL HUES impart to the features instantly a smart new beauty that reveals utmost loveliness in any light—even the harsh, unflattering light of the sun at high noon.

Of course, Peter Pan must be more than a face powder. It is really a beauty treatment—every time you powder. Of finest ingredients—stays on for hours. In four new shades—sealed in silk—at $3.00.

NATURAL OPAL HUE
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No other powder like it. Imparts brilliant beauty—instantly. Read the amazing story that comes with each box. At finest Beauty Shops and Toilet Counters everywhere. If your dealer cannot supply you, use coupon for generous trial box—TODAY!

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BEAUTY *Powder*

***Sealed in Silk*—$3.00 the Box**
In a box of glistening black and gold

Generous Trial

If your dealer cannot supply you send $1.00 for a generous size box of this exquisite powder, and the amazing story of its creation. (Trial size not sold in stores.) Mail coupon at once.

FALLIS, Inc., *Perfumer* (M.P.-6-26
1609 Riverside Drive, Cincinnati, O.

Enclosed is $1.00 for generous Trial Box of Peter Pan OPAL HUE Powder and the amazing story of its creation.

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Give shade wanted.....

Comb Away That

Gray Hair

Free Trial Bottle Shows How

JUST mail the coupon and you'll get it —a free trial bottle of Mary T. Goldman's Hair Color Restorer. Test as directed on a single lock—you'll learn how gray hair can be combed away.

What it is—a dainty hair cosmetic, clear as water. Doesn't interfere with shampooing, curling or waving. Nothing to wash or rub off.

But, it restores original *color*—easily, quickly, with perfect results. No streaking, discoloration, "dyed" look. Just lovely, natural looking, a youthful hair that no one would guess was ever gray!

Return coupon today

Fill out carefully, using X to indicate color of hair. By return mail you'll receive Patented Trial Kit, containing trial bottle, application comb and full instructions. Then, when you're overjoyed by the good news this trial tells, call on your druggist for a full-size bottle. If he can't supply you, order direct. Shipment postage prepaid.

Fill out, send, now

Please print your name and address

MARY T. GOLDMAN,
940-F Goldman Bldg., St. Paul, Minn.

Please send your patented Free Trial Outfit. X shows color of hair. Black..... dark brown..... medium brown..... auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....

Name .....

Street..... City.....

Over 10,000,000 bottles sold

Print Your Own

Cards, Stationery, Circulars, Paper, etc. Save money. Print for others, big profit. Complete outfits $8.85. Job press $12, $26, Rotary $150. All easy rules sent. Write for catalog presses type etc. THE PRESS CO., Y-44, Meriden, Conn.

BO-KAY Orange Blossom PERFUME

From Florida

the land of the Orange Blossom, comes Bo-Kay, the distinctive Fragrance. The quiet distinction In Bo-Kay Orange Blossom Perfume and Toilet Water is found within the pearl-like drops extracted from the heart of the Orange Blossom, the romantic bridal flower.

SPECIAL OFFER

Send $1.00 today for a large bottle of Orange Blossom Toilet Water or half-ounce bottle of Perfume or, send for combination Introductory offer of purse size vial of perfume and trial size of face powder. 25c (specify white, flesh or brunette) for

BO-KAY PERFUME CO.
Dept. O, Bo-Kay Building
JACKSONVILLE, FLA.

Brief Reviews of New Films

By HELEN SURSA

The Man Upstairs

WITH the exception of an ending which rather drags itself out, this mystery-comedy is as diverting a picture as you are likely to see. Monte Blue is the likable hero and Dorothy De Vore is the young lady he meets thru personals in the newspaper want ads after he sees her in a London hotel. She invites him to write her a letter for five consecutive days, and here is where the mystery begins.

The story is based on Earl Derr Bigger's novel, "The Agony Column," and it succeeds admirably in transporting the charm of the original to the screen. Roy Del Ruth, the director, keeps it moving at a good pace.—*Warner Brothers.*

The Cowboy and the Countess

HERE'S your chance to see the American cowboy in Europe. Buck Jones, as *Jerry Whipple*, takes his whole outfit across the sea to fill a theatrical engagement. Incidentally, in crossing, the *Countess Justina*, whose life *Jerry* saved in an automobile crash, is among the passengers. She is about to be married off to a duke and their wedding festivities furnish the background for the most thrilling part of the picture.

The Lochinvar episode never seemed more exciting, and White Eagle, well-known as Buck Jones's horse, is one of the chief participants. There is a lot of comedy thruout the picture and you will like it certainly. Buck Jones puts over his usual cowboy stunts in great style and Helena D'Algy is a very charming countess.—*Fox.*

Queen O' Diamonds

EVELYN BRENT plays a double rôle in this melodrama and she gives to both characterizations a feeling of individuality and sincerity that is convincing. As *Jerry Lynn*, a Broadway chorus girl, she is engaged in a publicity stunt which involves stolen jewels, a murder and other convenient incidents of melodrama. As *Jeanette Durant*, she is the real crook who is finally proved guilty by *Jerry*.

You know how it will all come out, but a tense strain of suspense is maintained and the picture is an absorbing one. In the supporting cast are Theodore Von Eltz and William W. Bailey.—*F. B. O.*

The Caveman

CAN you imagine Matt Moore as a grimy coal-hewer? Well, that's the character he takes on in this production. Then Marie Prevost, as the girl with millions of dollars, undertakes to educate him and introduced him to society.

His crude, brusque manners are considered refreshingly original by the ambitious mothers and flapper daughters and he is a social success. His caveman tactics, too, are the means of winning the love of his benefactress. Both of these leading players are consistently good in their parts and the picture is above the average entertainment.—*Warner Brothers.*

Driftin' Thru

OLD PETE, the horse who faithfully took part in many of Harry Carey's Westerns, has stepped aside in favor of Kentuck, a pathetic little burro that the ladies will be sure to call "a sweet little thing." He is much in the foreground in the first half

Make dresses in the newest styles and save half

Learn right at home in spare time to make your own clothes in the newest, loveliest styles for a third or a half of what you would pay in the shops.

The Woman's Institute will teach you how to put real style into everything you make just as it has taught more than 100,000 other women and girls in the last ten years. New, illustrated, simple method makes everything easy.

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and learn from the experience of thousands of delighted members what the Woman's Institute can do for you. Mail the coupon or send a postal today.

Woman's Institute, Dept. 19-E, Scranton, Pa.
Without cost or obligation, please send me one of your booklets and tell me how I can learn the subject I have marked below:

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Name .....
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Develops Busts Amazingly Quick and Easy!

Just what every woman has been waiting for at a price every one can afford.

"BEAUTIBUST"

for *real* bust and neck development. No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a *real* tested and very successful *natural* method that WILL be extremely pleasing and beneficial. You can't *fail* if you follow the simple instructions. Everything mailed sealed for *only* $1.00. Do not miss this opportunity. It may not be repeated.

BEAUTIBUST CO., 911-VG LEXINGTON BLDG., BALTIMORE, MD

Be Sure to Buy the MAY Issue of Your Motion Picture CLASSIC

Buoyant Foot Comfort for Every One Who Walks and Stands

Goodbye, tired, aching feet! Walk miles or stand all day with a new feeling of joyous foot comfort never before experienced. The secret is all in a marvelous scientific little fabric and elastic appliance called the ARCHLET that adapts itself to the contour of your body over your arch and takes away the stretching strain between your heel and toes. In the little fabric pocket under your arch is the

AMAZING SPONGE RUBBER ARCH PAD

that soft, resilient springy cushion that makes you step sprightly with real comfort and buoyancy. Light, durable and worn in any shoe. Simply send foot measurement or shoe size now with $1.50 or pay postman when delivered or an absolute money back guarantee of supreme satisfaction.

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Alan Dale
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SINGING and SCIENCE of getting notes over. Art Theatre and Stock Co. Appearance while learning develops Personality. Poise and Power essential for any vocation in life. Leads to success. Special Course. Advise study wanted to Secretary, 43 W. 72 St., N. Y. Ask for Catalog No. 12

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How They Reduced

Most people everywhere keep slender in these days. Wherever you look, the great majority of men and women are combating fat.

Ask how they do this and many will mention Marmola. This famous prescription has for 18 years been reducing excess fat. Millions have learned its efficiency. The results are seen in every circle now. Almost everyone has slender friends who owe their figures to Marmola.

Users have told others, until people are taking 100,000 Marmola tablets daily. The treatment has come into world-wide use.

No abnormal exercise, no starvation diet. Just a pleasant tablet. No secrets. We state every ingredient and tell how Marmola acts. You know exactly why and how reduction comes.

Then why remain over-fat? Every idea of beauty and efficiency forbids. When so many people keep slender so easily, why not find out how? You owe that to yourself.

Marmola Prescription Tablets are sold by all druggists at $1 per box. Send this coupon for our latest book, a 25-ct. sample free and our guarantee. Clip it now.

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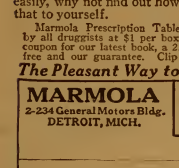

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Sem-Pray
New Cream Form

Try this New Method
—to clear and soften your skin as jar creams never have!

A truly unique cream—rose pink and almond scented. Contains imported cosmetic oils; also beautifiers not obtainable in jar creams. Melts as you apply it. Cleanses, clears, whitens and softens skin—reduces pores—feeds tissues—without greasing hair! Powders your powder base—prevents spotticess. *Guaranteed safe, pure.* At stores. * In new oval compact forms $1.00 or original style form. For trial supply write Dept 262-E, Sem-pray Jo-ve-nay, Grand Rapids, Mich.

*Just Say SEM-PRAY

DIMPLES
can be yours
Improve Your Beauty 100%

A new French discovery that is being used by the leading beauty specialists of Paris. It is a simple, harmless, easily used device that quickly produces fascinating dimples. Guaranteed absolutely harmless.

Every woman who cares for her appearance should have this simple dimpler outfit, as dimples will add greatly to her attractions. Price complete outfit and instructions.

French Importing Co.,
Union Ave., New York, Dept. 112.

of this picture, in which Carey is known as *Driftin' Dan*.

But even a drifter can be a fighter and *Dan* gets in some good punches as he unravels a plot to prove that he did not murder a man. At the same time he brings to light a double-crossing deal in which a girl who befriended him is about to be swindled out of her property. Harriett Hammond takes this rôle and plays it effectively.—*Pathé*.

The Midnight Flyer

HERE is something different in the way of feuds, inasmuch as a railroad furnishes the background and the fastest passenger train on the division takes the place of the usual prancing horse or high-powered motor.

Cullen Landis is well cast as the son around whom the feud is fought and the contrast between him and the son of the opposing clan, played by Buddy Post, is very well brought out thru sympathetic acting. Billie Dove is the pretty girl courted by both young men.—*F. B. O.*

Other Women's Husbands

THEY are all likely to yield to temptation, according to this picture. Not your own husband, of course, but the husbands of the women you know.

Without stopping to debate the subject you'll find this a picture with much interest and a capable cast. Monte Blue is the husband, whom you will keep right on liking even when he treats his wife shamefully, and Marie Prevost is the neglected but understanding wife, who takes him back when he is ready to come.

Phyllis Haver and Huntly Gordon are the outside attractions for the husband and wife respectively and they share with the stars in the acting honors of the piece. —*Warner Brothers*.

When Love Grows Cold

NATACHA RAMBOVA, the former Mrs. Rudolph Valentino, has not added anything glorious to her reputation in this modernized version of Laura Jean Libbey's novel of the same name. You'll go to see it, probably, because you want to see if she really is an actress and you'll come away, just as probably, with the conviction that she's not a very good one.

Perhaps, if the story were not so absurd, her acting would not seem so ridiculous. As it is, we find it impossible to take either the story or the actors seriously. Miss Rambova's exotic gowns and hairdress are by far the most interesting features of the film.—*F. B. O.*

The Johnstown Flood

IRVING CUMMINGS has made a grim and thrilling melodrama from the historic disaster of 1889 when Johnstown, Pennsylvania, and two adjoining towns were wrecked by the bursting of a faulty dam. Against the background of this horrifying calamity, he works out a story of romance and adventure.

In the leading rôle as a young engineer is George O'Brien, who adds to the honor he won for himself in another historical drama, "The Iron Horse."

Florence Gilbert, more recently of the Van Bibber comedies, plays the feminine lead. Janet Gaynor, one of the Wampas stars, is given her opportunity to prove her histrionic power and she succeeds with a performance of great charm. She is cast as the girl Paul Revere, who warns the citizens that the dam is breaking. Paul Nicholson and Paul Panzer are excellent in their character rôles.—*Fox*.

Claire Windsor

Whiten Skin New Safe Way
Almost Overnight Says Star

At last you can banish sallow skin, freckles, blackheads and all skin blemishes! Science has made a new discovery which clears and whitens your skin with amazing quickness. Almost overnight you can clear your skin of pimples, roughness, tan or a "muddy" complexion. These imperfections vanish as if by magic—and your skin takes on that delicate smooth beauty that everyone admires.

As everyone knows, the camera picks out every little skin defect, so that I must keep my skin faultlessly clear. I have found that Golden Peacock Bleach Creme quickly removes every skin defect, leaving the complexion wonderfully soft and white.
Claire Windsor.

Make This 3 Minute Test

There is hidden beauty in your skin. Dust, wind, and clogged pores may have injured it. But underneath—just waiting to be brought out—is a clear, vividly beautiful complexion. Make this 3-minute-before-bedtime test. Smooth cool, fragrant Golden Peacock Bleach Creme on your skin. The very next morning look into your mirror. See how the skin has already begun to clear. Notice how quickly muddiness gives way to unblemished milky whiteness. Blackheads, freckles, pimples, and other imperfections have already started to vanish!

Money-Back Guarantee

So wonderful—so quick—are the results of this new scientific cream that we absolutely guarantee it! Get a jar of Golden Peacock Bleach Creme now—today. Use it for only five nights. Then if you are not delighted and amazed with the transformation, your money will be instantly refunded. Now being used by millions of women. At all good drug and department stores.

Send for Trial Treatment

So that you can make the amazing Three Minute Test right in your own home, and see for yourself how quickly Golden Peacock Bleach Creme whitens the skin, we want you to have a trial treatment of this wonderful new discovery. Mail the coupon below with 10 cents to cover cost of wrapping and mailing.

PARIS TOILET COMPANY
45 OAK STREET, PARIS, TENN.

PARIS TOILET COMPANY
45 Oak St., Paris, Tenn.

Enclosed find 10c for a Trial Treatment of Golden Peacock Bleach Creme.

Name.....

Address.....

City.....State.....

Eleanor Boardman, Ernest Gillen, in "The Auction Block" (Metro-Goldwyn-Mayer).

Forget your hair!

NO more need to worry how your hair looks! . . . Now —thanks to Stacomb—you need not give a thought to your hair—all day. Stacomb keeps it smooth, right. Helps prevent dandruff, too. In jars, tubes and liquid form. All drug stores.

Stacomb

Free Offer

Standard Laboratories, Inc.
Dept. 0-B, 113 W. 18th St., N. Y.
Send free sample of Stacomb as checked:—
Cream form ☐ Liquid ☐
Name .....
Address .....

BATHASWEET

To keep you lovely *all day long*

The girl who prides herself on her attractiveness calls Bathasweet her favorite luxury, not only because it entrances her senses, but because it adds so greatly to her loveliness thruout the day.

Just a sprinkle of it in her tub, and she bathes in water as fragrant as a flower garden, and so soft it cleanses the pores as no ordinary water can, leaving her skin delightfully comfortable, radiantly healthy and smooth as velvet to the touch. Then for the rest of the day an almost scentless perfume clings about her, keeping her always sweet and fresh and lovable. Yet Bathasweet is inexpensive. 25c, 50c, $1.00 and $1.50 at drug and department stores.

FREE—A can *sent you free if you write us* C. S. Welch Co., Dept. ME, 1907 Park Ave., N. Y.

If You Cant Be Pretty, Be Interesting

(*Continued from page 42*)

and wear them well. Hold yourself properly—dont slump—cultivate distinction of presence, poise and carriage, and you will look fifty per cent. better in whatever you have on.

"Do not think that I mean by this that you should be drab. Never!

"Simplicity can be daring. See!"

He exhibited a gown of crimson velvet made bouffant with no ornamentation at all except a petal motif in varicolored velvets at the edge of the skirt.

A black velvet gown, built on straight lines, had a short cape from the shoulder elaborately embroidered in colors, the train repeating the embroidery ending in a heart-shaped sweep of color.

"This is the exotic type of thing that fans should not imitate," explained Adrian. "It was created for Elinor Fair in 'The Volga Boatman,' and is designed for a dramatic moment. But here is one created for Miss Fair for this picture that may be safely copied."

It was a dress of black lace over a black satin slip, the skirt being rather full, the bodice severely plain, the sole attempt at ornamentation being a wide sash of black grosgrain ribbon embroidered in gold and silver roses, the bow at the back wired and the ends falling to make a graceful train.

"THIRTY-FIVE also could wear this beautifully," decreed Adrian, "and, if she is slender, dinner dresses of metal cloth are hers. Take care of the silhouette, for that is most important—make it smart and becoming. Dont wear embroidery unless it is exquisitely done. A touch of it that is beautiful is better than a great deal of indifferent work.

"The essential thing is to have one idea. Try to express that idea and not include half a dozen in a single costume. Perhaps you like fur and feathers and flowers and ribbons, but dont try to put them all on one gown. If a bow is to be the thing on your dress, concentrate on it and use nothing else.

"Jetta Goudal is an example of the interesting woman. She should wear black and the wine shades.

"Black is always smart and can be worn everywhere. Very few women cannot wear it. Use colors that blend harmoniously. The result will frequently be more interesting than the use of one solid color for a costume. Select color for its becomingness and for the time and occasion of wearing.

"No matter how lovely your gown may be, or how distinguished its cut, the effect can be ruined by ornamentation and accessories. Too many or badly assorted jewels can spoil a costume, too.

"An evening wrap worn over a gingham dress would be ridiculous, even tho the wrap was gorgeous and the dress quite smart. No person of taste would wear them together, and no person of taste should wear any other two articles of dress that do not make a harmonious whole.

"PERHAPS there are fans of Vera Reynolds' type. She looks best in boyish little double-breasted suits, in sports togs, and for evening she is charming in close-fitting bodices with bouffant skirts. Long-waisted gowns of this kind, with skirts that just clear the floor, have a quaint appeal and are becoming to most American girls.

(*Continued on page 121*)

No Hair Offends
Where Neet is Used

He had never seen arms so wonderfully smooth—so free from hair. Her beauty fascinated him. As she saw his warm, admiring glance appraise the flawless beauty of her skin, she realized that at last she had found the way to happiness. The blemish of hair had always spoiled her pleasure—made her conscious of this fault. Then she learned of Neet, the dainty hair removing cream . . . No other method of removing hair is so satisfactory or convenient. You simply smooth this dainty cream on arms, underarms or legs and rinse away the unsightly hair. Neet can be had in the ready-to-use liberal size 50 cent tubes at almost every Drug or Department Store. Simply ask for Neet. Accept no substitute.

HANNIBAL PHAR. CO., ST. LOUIS, MO.

Neet

The Hair Removing Cream

To Our Subscribers

A NUMBER of subscriptions expire this month; maybe yours is one of them. Better renew it before you forget. MOTION PICTURE CLASSIC is getting more interesting, bigger and better as the months roll on. Send us your remittance for $2.50 and we will renew or extend your subscription to MOTION PICTURE CLASSIC for another year.

Brewster Publications, Inc.
175 Duffield Street Brooklyn, N. Y.

ITCHING RASHES

quickly relieved and often cleared away by a few applications of

Resinol

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Fat Men!

This new self-massaging belt not only makes you look thinner INSTANTLY —but quickly takes off rolls of excess fat.

DIET is weakening—drugs are dangerous—strenuous reducing exercises are liable to strain your heart. The only safe method of reducing is massage. This method sets up a vigorous circulation that seems to melt away surplus fat. The Weil Reducing Belt, made of special reducing rubber, produces exactly the same results as a skilled masseur, only quicker and cheaper.

Every move you make causes the Weil Belt to gently massage your abdomen. Results are rapid because this belt *works for you every second.*

Fat Replaced By Normal Tissue

From 4 to 6 inches of flabby fat usually vanishes in just a few weeks. Only solid, normal tissue remains. The Weil Reducing Belt is endorsed by physicians because it not only takes off fat, but corrects stomach disorders, constipation, backache, shortness of breath and puts sagging internal organs back into place.

SPECIAL 10-DAY TRIAL OFFER

Send no money. Write for detailed description and testimonials from delighted users. Write at once. Special 10-day trial offer. The Weil Company, 1105 Hill Street, New Haven, Conn.

THE WEIL COMPANY
1105 Hill Street, New Haven, Conn.

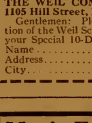
Gentlemen: Please send me complete description of the Weil Scientific Reducing Belt, and also your Special 10-Day Trial Offer.

Name.....

Address.....

City..... State.....

Movie Fans, Attention!



Gloria Swanson

You can now buy GENUINE portraits of your favorite movie stars; only 50c each or 12 for $5.00. These are the best obtainable and are beautiful and lifelike. They are sure to please, otherwise your money cheerfully refunded. Your choice of any of the well-known players.

Free list upon request.

Send currency, money order or U. S. Stamps

S. BRAM (Dept. 192-A)
729 Seventh Avenue New York City
Special prices to dealers

BUNIONS

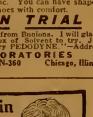
PEDODYNE, the marvelous new Solvent, banishes Bunions. Pain stops instantly. Home vanishes as though by magic. You can have shapely feet and wear smaller shoes with comfort.

SENT ON TRIAL

I want you to have relief from Bunions. I will gladly arrange to send you a box of Solvent to try. Just write and say "I want to try PEDODYNE."—Address

KAY LABORATORIES
186 N. La Salle St. Dept. N-360 Chicago, Illinois

Clear Your Skin With Cuticura



Soap to Cleanse
Ointment to Heal
Absolutely Nothing Better

What's Wrong With the Movies?

(*Continued from page 5*)

12. Slipshod methods of picture theaters. Crowded aisles and lobbies; patrons entering and leaving in the middle of a picture constantly disturbing those who were seated at the opening. Every theater should have at least a few reserved seats, public announcements should be made of the exact hour when the feature goes on, and those who come late should be made to seat themselves in certain rows of seats at the sides or rear. Millions, probably, do not attend pictures because they refuse to be treated like cattle.

13. Unclassified pictures. All pictures cannot be made for children, nor for prudes and preachers, because life must be pictured as it is. Therefore, every picture should be labeled in some way, so that the public may know whether it is a Bible story, crook drama, sex problem, historic, comedy, fairy-tale, musical-comedy pictures, etc., and the producer must keep each picture strictly in its class. Eventually the theaters will be so labeled. This would settle the censorship problem and increase attendance by the million, altho this plan is impracticable under present conditions.

14. Failure to realize the enormous advantage that would accrue to the whole industry by systematically releasing occasionally pictures of an educational, instructive or religious nature. This should be a part of the general propaganda to which every producer should be made to contribute for the common cause.

15. Want of concentration. Los Angeles must be made the financial and distributing center of the industry, as well as the producing center.

16. Total absence of concerted effort to educate the public to appreciate the many fine points of a picture. Attendance is now mostly limited to those who can appreciate only a good story, whereas there are dozens of other qualities which, were they understood, would increase the enjoyment of those who now attend, and attract thousands of new patrons.

17. Failure of many producers and directors to realize that the story and cast aren't everything, and that even a slapstick comedy can be artistic and have finesse.

18. Absence of responsibility. A mighty weapon has been placed in the hands of the producers, which may mold public opinion, influence international relations, disturb or promote patriotism, and industrial progress, provoke or prevent war, and impair or improve public morals.

19. Mediocre morale. Abler business men, better citizens and a higher class of employees should gradually supersede those who are in the majority thruout the whole industry.

If You Cant Be Pretty, Be Interesting

(*Continued from page 120*)

"This gown can be fashioned of organdy, lace or net, be modified with tiny puff sleeves, and trimmed in tiny clusters of roses or a wide sash.

"But the same model, designed for an exotic picture and carried out in leopard skin, is decidedly unsuited for use by the average American girl.

"Hats are important, if you would be smart. Study your face from every angle when you choose a hat, select one with

(*Continued on page 123*)

"Once I Too Was Weak *and* Ailing"

By Annette Kellermann

My Figure in 1926

MANY people will be surprised to hear that as a child I was so deformed as to be practically a cripple. I was so weak, so puny that I was considered an invalid. I was bow-legged to an extreme degree; I could neither stand nor walk without iron braces which I wore constantly. My mother put long skirts on me, down to my ankles, to hide my bow legs and braces.

No one ever dreamed that some day I would become famous for the perfect proportions of my figure. No one ever thought I would become the champion woman swimmer of the world. No one ever dared to guess that I would be some day starred in great feature films, such as "A Daughter of the Gods," "Neptune's Daughter," etc. No one ever dreamed that I would some day travel the world over, appearing on the stage, at great universities, on lecture platforms, explaining my methods of acquiring and maintaining perfect health and a perfect figure. Yet that is exactly what has happened.

I relate these incidents of my early life and my present success simply to show that no woman need be discouraged with her figure, her health, or her condition. The truth is tens of thousands of tired, sickly, overweight or underweight women have already proved that a perfect figure and radiant health can be acquired in only fifteen minutes a day through the same methods that I myself use, the methods which have kept my health perfect, and my figure at exactly the same proportions during the past fifteen years.

My Figure in 1911

I invite any woman who is interested to write to me. I will gladly prove to you in 10 days that you can learn to acquire the body beautiful, how to make your complexion rosy from the inside, instead of from the outside, how to stand and walk gracefully, how to add or remove weight at any part of the body; hips, bust, arms, shoulders, chin, limbs, waist, abdomen; how to be full of health, strength and energy so that you can enjoy life to the utmost, how to be free from colds, headaches, neuralgia, nervousness, constipation, wet back, and the many other ailments due to physical inefficiency; in short, how to acquire perfect womanhood.

Just mail me the coupon below or write a letter and I will send you, at once, my interesting, illustrated new book, "The Body Beautiful." I will also explain about my special demonstration Offer. Just send the coupon or letter now. Do this at once, before my present supply of free books is exhausted. Address, ANNETTE KELLERMANN, Suite 385, 225 West 39th Street, New York City.

ANNETTE KELLERMANN, Inc., Suite 385
225 West 39th Street, New York

Dear Miss Kellermann: Please send me, entirely free of cost, your new book "The Body Beautiful." I am particularly interested in

☐ Reducing Weight. ☐ Body Building.

Name.....
Kindly Print Name and Address

Address.....

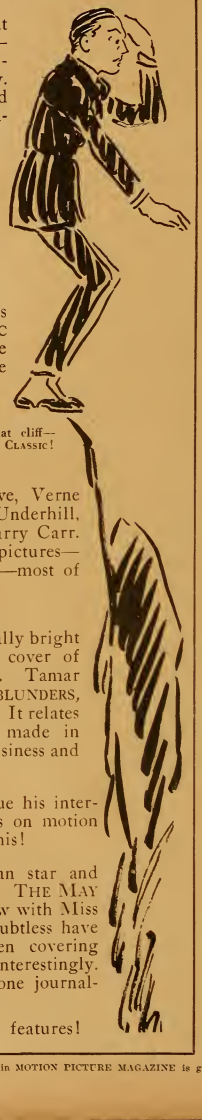
City..... State.....

Cure That Spring Fever!

There are just two cures for that spring fever. Sulphur and molasses—and THE CLASSIC! One is old fashioned, the other is the 1926 remedy. Everybody likes motion pictures—and THE CLASSIC is the one de luxe magazine of the film field. Aside from being the most beautiful publication of the screen, it is the most intelligently edited and the most brilliantly written. It is free from fan bunk and slush. It treats of pictures and picture people accurately, brightly and fearlessly.

* * * *

Glance over its list of contributors and you will realize that THE CLASSIC is *the* magazine of the screen. Eugene V. Brewster, the founder of The Brewster Publications, Frederick James Smith, Agnes Smith, Robert E. Sherwood, Don Ryan, Alice Tildesley, Dorothy Donnell, Milton Howe, Verne Kibbe, Sara Redway, Harriette Underhill, H. W. Hanemann, Tamar Lane, Harry Carr. All big names in the world of motion pictures—and they *all* write for THE CLASSIC—most of them exclusively.



Dont jump off that cliff—buy a copy of THE CLASSIC!

* * * *

The May issue is going to be unusually bright and attractive. There's a stunning cover of Colleen Moore, redolent of spring. Tamar Lane has written an article, FAMOUS BLUNDERS, which is destined to cause a lot of talk. It relates—fearlessly—of the notable errors made in motion pictures, the big mistakes of business and judgment which unmade stars.

Henry Albert Phillips will continue his interviews with famous European writers on motion pictures. You cant afford to miss this!

Lya de Putti, the famous German star and idol of Berlin, is coming to America. THE MAY CLASSIC will present the first interview with Miss de Putti, secured in Berlin. You doubtless have noticed that THE CLASSIC has been covering German film activities thoroly and interestingly. In Berlin THE CLASSIC has scored one journalistic beat after another.

And some fifteen other sensational features!

"Shall I Go Into the Movies?"

(*Continued from page* 94)

very incidentally attracted to the moving-picture world and would not be very happy in it.

M. A. K., February 29th:

It seems doubtful if you have the right degree of self-confidence necessary to enable you to get up before a group of coldly critical people and go thru a series of gestures calculated to impress upon the film a characterization in a drama, and yet there is no mistaking the evidence in your horoscope of some success in some form of work connected with the silent drama. Try your hand at writing; you have great emotional power and imagination, and by the time you have reached an age where you have something to say to the world, you may be able to put some of your experiences into suitable form for the acting of others.

G. A. D., April 1st:

In making a judgment as to the advisability of entering the moving-picture world as an actress, an astrologer must realize the very evident difficulties in the life. They are there. On the other hand, talent cannot be denied, and this young lady has the requisite astrological indications of a successful career in the films. Within the next few years she will have had an opportunity to make herself very successful or else to get married very happily. No one can decide for her which should be chosen. The year 1930 will be one of the most eventful ones in her life, and in case she decides to enter the movies we will all read about her at that time.

L. R. D., February 18th:

You have a beautiful year ahead of you, but why bother about the movies? You are going to be married, and if you are wise you will set the date no later than the last of June.

G. S., December 28th:

You have one definite line of work in which success is assured, and that is something technical in which you will deal with chemicals, electricity, fire and steel, or the other elements used in mechanical or scientific work. Keep away from the unstable emotional element sometimes found in motion picture work, for it would be highly detrimental to you. Also, be very careful when you marry, for much confusion and unhappiness will be brought into your life by an impulsive union. Knowing about this in advance will help you avoid it. Your best choice of a husband, as of a career, is a worker in metals or chemicals.

S. C., March 23rd:

This seems an early age at which to marry, but nevertheless marriage to a much older man seems to have been written in the stars for you during 1927. This will be your true career, so dont pay too much attention to the independent ideas which you will develop a bit later in life. Try not to be too bossy and you will get along better both in business and in the home.

M. M., April 21st:

You have a good deal of ability as an actress, but I am in doubt as to whether to place you among the screen performers, for your chart suggests stage work rather than the Hollywood brand. Your time of birth would show this point more definitely, and unfortunately, that bit of data is lacking. I would advise you to study singing and dancing if you possibly can, and to

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

GIRLS! Be Successful in Art

WHY slave behind a counter or at a typewriter in some ordinary job at low wages if you have artistic talent at your finger tips that will raise you above the crowd and make you independent? Numerous artists work at home or in their own studios.

Fascinating Work

Magazine and newspaper illustrating, fashion drawing, decorative designing and **color harmony** are fascinating branches of art for which women are peculiarly well fitted and which offer wonderful opportunities. Millions of dollars are paid out yearly to artists by publishers and advertisers. There will always be a tremendous demand for good art work due to the limited number who have talent for drawing. If you like to draw, an almost sure indication of talent, don't fail to make the most of it and enjoy the good things of life.

The Federal Master Course

teaches, among others, the branches listed above. Lessons in each have been written and illustrated exclusively for the course by more than fifty nationally known artists, specializing therein. No other institution in the country has such an array of great artists as are on the Federal Staff

The Federal Authors

include such famous artists as Neysa McMein, Sid Smith, Fay King, Clare Briggs, Fontaine Fox, Norman Rockwell, and many others. If you decide on art as a career, choose nothing less than a real complete course—the Federal Course, a proven result getter. You can study at home during spare time.

Send Today for "A Road to Bigger Things"

Every young woman with ambition and a liking for drawing should read this free illustrated book before deciding on her life's work. It tells about illustrating as a profession, about the famous artists who have helped build the Federal Course and shows remarkable work done by Federal Students. Just mail in the coupon below and we will send you the book free.

Federal School of Illustrating

Federal School of Illustrating,
5096 Federal School Bldg., Minneapolis, Minn.
Please send your free book, "A Road to Bigger Things," to

Name.....Age.....

Occupation.....

Address.....

.....

Vacation Days

Will soon be here. Now is the time to make extra money. We pay large commissions and give bonuses and prizes for

Selling Subscriptions to

Motion Picture Magazine
Motion Picture Classic
Movie Monthly

Write for Particulars

Brewster Publications, Inc.
175 Duffield Street Brooklyn, N. Y.

try your luck in public during the year 1928. There will probably be opposition among your friends or relatives to such plans, but you really possess ability in sufficient degree for me to encourage you in this work.

E. F. D., March 9th:

The changes that you have gone thru within the past few years have probably led you into many paths which you would not have chosen voluntarily under ideal conditions, and a connection with motion picture work would be just another of these by-ways for you. Your affairs will improve during 1926 and your later life will be very successful and happy. Happiness usually has to be earned, and you seem to have found this out. Dont be discouraged, but look forward to the change which will come your way in about two more years. Meanwhile content yourself with attention to detail, which will constitute your best work—such work as bookkeeping, clerical work, checking up the work of other people, or else operating some mechanical apparatus.

E. O., June 1st:

This is the horoscope of a person who is going to make money and who is suited for a life of unusual incident and rather peculiar conditions. This is apparently a woman and much of this strange event will be brought into her life thru marriage, which will evidently take place in 1928. There are two marriages or even more, all attended with such unusual detail that it would be quite hopeless for me to attempt to describe it. She could enter the movies as a kind of public character more than thru her genuine ability as an actress, altho there is some dramatic gift here, too. Whatever the outward circumstances of this life, the reality will be most interesting and she will end wealthy, and, I hope, happy, altho the latter depends upon herself to an unusual extent.

B. W., July 29th:

What a nice person you are! I would enjoy knowing anyone with your sincerity and generosity, your appreciation of beauty and your religious faith. You have a nature that is too sensitive and delicate for much happiness to come your way in such a desperately competitive field as the movies, however, and even the average business position would be hard for you on this account. Your niche in the world is to make life beautiful for your husband and children. There will be a broken engagement in your life and then in after years a marriage to a man of about your own age or a trifle younger. Until this comes along, find your daily occupation in some pursuit where your sense of line and color will be useful.

If You Cant Be Pretty, Be Interesting

(*Continued from page* 121)

good lines and be careful of its trimming.

"Felt is a safe investment if you have not much money, for a simple felt is inexpensive and yet appropriate for most occasions. Never trim it with flowers or silk or appliqué.

"Unless you can afford an expensive ornament for your hat, do without one. An imitation will cheapen the hat.

"Be careful with shoes, for unusual cuts and fabrics and colors cannot be well done at a low price. I favor patent-leather pumps if one has not a great deal of money to put into shoes. At all events, remember not to dress your feet so that they draw too much attention."

To Complete Your Spring Costume and Add a Final Note of Chic

Terri Oval. Fitted with Lipstick, face rouge and powder, compartments for cigarettes, keys and coins $7.50

Terri Lido. Genuine Bakelite with silver plate for monogram initial. Completely fitted as illustrated. $5.00

Terri Face Powder. soft clinging powder of fascinating fragrance. Blanche, Naturelle, Rachel and Spanish Rachel.....$1.50 Trial size 25c.

If your Drug or Department Store cannot supply you, order direct from Dept. V4.

TERRI, Inc., 4 West 40th St., New York

Terri

VANITY

The May Movie Monthly

The Magazine With the Punch!

It's an Admitted Fact that LIKE attracts LIKE. As *Movie Monthly* is recognized as the Youthful Magazine with the Punch, so it attracts Those Readers who are Youthful. And that means Everyone—not only Those who are Marching Along with the Years, but also Those who are physically Young.

Movie Monthly is setting a Rapid Pace. It sings the song of Youth—the song of Romance and Adventure—the song of Life along the Open Road, under the Open Sky. Its pages are saturated with Spirit and Sparkle.

The fastest growing Screen Magazine has brought you in contact with the Old West—and the New. Its pages are alive with virile fiction, colorful photographs and real punchy articles.

The May issue of *Movie Monthly* features the brand-new series, Bandits of the Border. As you were interested in Heroes of the Border, so now you will become interested in the equally famous Bandits, those law-breakers who brought so much drama into the West.

The May number will offer an article on the Annals of the Suicide Club—composed as it is of those fearless performers in the serials who risk life and limb to entertain you with thrills.

The May *Movie Monthly,* too, will present a highly absorbing article on the comédiennes of the screen—those entertaining Ladies of Laughter. There will also be an interview with Art Acord on the art of handling a Lariat. Jack Dempsey has something important to say, too, on the physical appearance of the stars and what they should do to keep in trim. There will be interviews with Louise Fazenda, Elinor Fair and Janet Gaynor. And there will be several pages devoted to picture of bathing girls and cowboys.

Movie Monthly, indeed, sends out its message of Youth. It glorifies Romance and Adventure. It is dedicated to discovering the Young Stars and helping to find them their place in the Sun.

Order Your May Issue of **MOVIE MONTHLY** *Now!*

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

EDWARD LANGER PRINTING CO., INC.,
JAMAICA, NEW YORK CITY.

An upward glance, a spirit of mischief, a "come hither" look—

darted from a pair of lovely eyes—all the lovelier because they are fringed by dark, luxuriant lashes. The winsome little coquette brings out the beauty of her eyes by darkening the lashes with WINX and then she worries no more about it, for she knows it is waterproof and will neither run nor smear.

Try it yourself. Accentuate the lure of your eyes by darkening the lashes with WINX. See how much heavier and longer they will seem and how much beauty will be added to your eyes.

WINX dries the moment it is applied and one application lasts for days. Absolutely harmless. Brush for applying attached to stopper of bottle. Complete, 75c, black or brown, U. S. and Canada.

Mail the coupon to-day with 12c for a generous sample of WINX. Another 12c brings a sample of Pert, the rouge that won't rub off.

ROSS COMPANY
232 West 18th Street New York

WINX
Waterproof

Mail this Coupon To-day!

ROSS COMPANY, 232 West 18th St., New York
Enclosed find 12c for a generous sample of WINX.
Another 12c brings a sample of Pert Rouge.

Name .....

Address .....

City and State ..... Please print

Nature's Gift to Beauty

is embodied in this gentle, daily care that has brought the charm of natural loveliness to millions

OLIVE TREE

Soap from Trees

The only oils in Palmolive Soap are the priceless beauty oils from these three trees—pictured above—and no other fats whatsoever.

That is why Palmolive Soap is the natural color that it is—for palm and olive oils, nothing else, give Palmolive its green color.

Palmolive Soap is untouched by human hands until you break the wrapper—it is never sold unwrapped

THE art of being beautiful today is simply the secret of keeping *natural* beauty . . . the artificial complexion of yesterday has no place in the modern scheme of allurement.

Women have learned that natural ways are best in skin care; that gentle, common-sense care is far more potent than the most involved of beauty methods. For Youth is thus retained.

Keeping the skin clean, the pores open, is the secret. Doing this with pure soap . . with soap made for ONE purpose only, to safeguard good complexions . . . is the *important* part to remember.

So, more and more every day, thousands turn to the balmy lather of Palmolive . . . a soap that is kind to the skin, a soap made with beautiful complexions always in mind.

The rule to follow if guarding a good complexion is your goal

Wash your face with soothing Palmolive. Massage it gently into the skin. Rinse thoroughly. Then repeat both the washing and rinsing. If your skin is inclined to dryness, apply a touch of good cold cream that is all. Do this regularly, and particularly before retiring.

Use powder and rouge if you wish. But never leave them on over night. If you do, they clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.

Sallow, unattractive skin no longer excusable

Thus in a simple manner, millions since the days of Cleopatra have found beauty and charm.

No medicaments are necessary. Just remove the day's accumulations of dirt, oil and perspiration, cleanse the pores, and nature will be kind to you. Your skin will be of fine texture. Your color will be good. Wrinkles will not be the problem as the years advance.

Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, or represented as of palm and olive oils, is the same as Palmolive. The Palmolive habit will keep that schoolgirl complexion.

And it costs but 10c the cake! So little that millions let it do for their bodies what it does for their faces. Obtain a cake today. Note the difference just one week makes.

THE PALMOLIVE COMPANY (Del. Corp.), CHICAGO, ILLINOIS

2142

Brett Litho. Co., N.Y.

MOTION PICTURE

JUNE — 25 CTS

A BREWSTER PUBLICATION

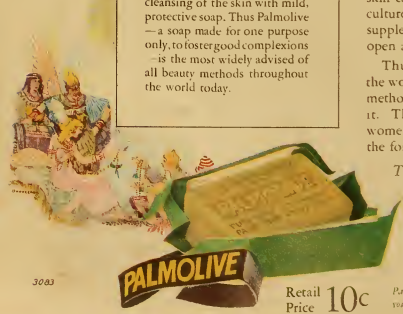
From Stardom to Extra Roles

The Stars and Their Jewels

Birthdays matter little

Beauty no longer need vanish with the years — this simple rule in skin care is preserving youthful charm for thousands

NATURAL ways in skin care preserve youthful texture. Authorities all agree to this . . . urge little more than gentle cleansing of the skin with mild, protective soap. Thus Palmolive — a soap made for one purpose only, to foster good complexions — is the most widely advised of all beauty methods throughout the world today.



EVERY DAY one sees fewer "middle-aged" women. The world stays young these days.

That is largely because natural ways have supplanted the artificial ways in skin care of yesterday. Modern beauty culture strives simply to keep the skin supple and youthful by keeping the pores open and healthfully clean.

Thus Palmolive Soap has become the world's most widely accepted beauty method. World's experts in beauty urge it. The youthful skin of countless women past the thirties and well into the forties proves its results.

The rule to protect skin youth

Wash your face gently with soothing Palmolive. Then massage it softly into the skin. Rinse thoroughly first with warm water, then with cold. If your skin is inclined to be dry, apply a touch of good cold cream — that is all.

Do this regularly, and particularly in the evening. Use powder and rouge if you wish. But never leave them on over night. They clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.

Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, or represented as of palm and olive oils, is the same as Palmolive.

It costs but 10c the cake! — so little that millions let it do for their bodies what it does for their faces. Obtain a cake today. Then note what an amazing difference one week makes.

THE PALMOLIVE COMPANY (Del. Corp.), CHICAGO, ILLINOIS

3083

Retail Price 10c

Palmolive Soap is untouched by human hands until you break the wrapper — it is never sold unwrapped

A Stupendous Picture of a World Gone Mad!
Richard A. Rowland Presents —
The GREATER GLORY
From EDITH O'SHAUGHNESSY'S Novel
"VIENNESE MEDLEY"
Written for the screen by..... JUNE MATHIS
with CONWAY TEARLE and ANNA Q. NILSSON
and a Cast Including MAY ALLISON, IAN KEITH, JEAN HERSHOLT and LUCY BEAUMONT
A JUNE MATHIS ..... Production
Directed by ..... CURT REINFELD
GREATER than War .... More glorious than Romance ....
The greater glory of high sacrifice—of beauty giving fearlessly to save a stricken people.
Fanny—gay, blooming child of Vienna's old regime—alone has courage to pay the price the new mad world demands. Coldly—hiding her heartbreak—she draws tribute from post-war profiteers to ease the desperate hunger of a people whose pride has left her outcast.
This strikingly real picture of a City of Dreadful Peace will astound you. Its startling revelation of an amazing under-world of aristocracy will leave you gasping!
One year in the making. A stupendous screen portrayal of a gigantic theme!
First National Pictures
A First National Picture

Snap into it!

THE music's playing and the show's a-showing somewhere near you! The crowd is there, and trouble is not, and Paramount guarantees a good time.

With half the world asking for more Paramount Pictures and the other half seeing them from Greenland to Cape Horn, who wouldn't make them best!

Out of the house!—and into the cast of life!—Paramount's waiting for you!

See these Paramount Pictures and You'll be a Paramount Fan for Life!

ADOLPHE MENJOU *in A Social Celebrity*

With Chester Conklin and Louise Brooks. Story by Monte Katterjohn. Malcolm St. Clair Production.

The screen's perfect lover has found his perfect plot at last, beginning as Village Barber and leading to Tonsorial Dictator to the Four Hundred—ladies, ladies all the way! Every girl who ever had her hair bobbed will admire Adolphe's technique with the scissors and learn some new tricks from the most up-to-date beauty parlor she ever saw!

Harold Lloyd *in "For Heaven's Sake"*

Directed by Sam Taylor. Here is the prize surprise package of the season, laughter, laughter all the way! This star's pictures are produced by the Harold Lloyd Corporation and released by Paramount.

Thomas Meighan *in "The New Klondike"*

With Lila Lee. Directed by Lewis Milestone. From the comic story about Florida by Ring Lardner. "Baseball! Sudden riches! Sudden laughs!

Douglas MacLean *in "That's My Baby"*

Directed by William Beaudine. Imagine riding in an aeroplane with a mischievous kid on each side of you trying to make you loop the loop! That's just one high spot among hundreds in Doug MacLean's latest and best.

Gloria Swanson *in "The Untamed Lady"*

With Lawrence Gray. Directed by Frank Tuttle. Story by Fannie Hurst author of "Mannequin," the $50,000 prize story. The untamed lady has a pretty face, twenty million dollars and an ungovernable temper. Picture Gloria in that plot!

Bebe Daniels *in "Miss Brewster's Millions"*

A Clarence Badger Production with Warner Baxter and Ford Sterling. From George Barr McCutcheon's "Brewster's Millions." Bebe Daniels inherits one million dollars with the promise of another seven millions if she spends the first million within one year!

Richard Dix *in "Let's Get Married"*

With Lois Wilson. Adapted by Luther Reed. From "The Man from Mexico," by H. A. Du Souchet. Directed by Gregory La Cava. The fastest, funniest Dix farce yet. If you saw "Womanhandled" you know what that means.

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Motion Picture Magazine

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Vol. XXXI JUNE, 1926 Number 5

Agnes Smith, *Editor*
Frederick James Smith, *Managing Editor*

Alice Tildesley, *Western Editorial Representative* Colin J. Cruickshank, *Art Director*

Why Color Pictures and Talking Movies Can Never Be Universal

An Editorial by

Editor-in-Chief of the Brewster Publications

DOUGLAS FAIRBANKS' latest picture is all in color and it will doubtless be a success. Anything by Fairbanks just now would be a success, because he invariably produces a high-class picture in every respect and because a color picture will be a novelty. Besides, an old-time pirate story is more or less adapted to color, just as a flower garden or a Biblical picture would be. But this is not saying that color photography will ever be universal. In fact, I think it will not, even if it is perfected far beyond the present prospects and hopes.

Back in 1912 Pathé Frères sent over some excellent short subjects in color and they created quite a furor. Vitagraph, then the leading producer, promptly followed suit, each picture of each print being excellently colored by hand, but shortly the company began to get telegrams from the exhibitors—"Dont send us any more colored pictures—our patrons dont like them so well as the other."

When I heard this, it set me thinking and I have been thinking ever since. I watched Kinemacolor and other color processes come and go and, altho none of these was perfect, I was lead to believe that there must be some psychological reason for their non-popularity, and this is my conclusion. First, every form of art must speak to the imagination. If it does not, it is not art. For centuries shadowgraphs were a popular form of amusement and still are, to some extent. A sheet was hung up, behind which a bright light was placed showing a black silhouette shadow of all that came between. Among the common shadowgraphs was that of a horse's head, made by two hands placed together with thumbs sticking up for ears, the little fingers moving up and down to indicate the horse eating. It amuses one's imagination. But if the horse's head were to be colored, and given eyes, and hair, it would spoil the effect. There is somewhere a line of demarkation between the real and the unreal.

When we sit in the picture theater we know full well that it is only a flat surface on which the pictures are shown, that the scenery and players are not real, that they are only photographs thrown on the screen, but we forget all that—our imagination does the rest. But the moment you put words in the players' mouths, you call upon another sense (hearing) and spoil the illusion. And if the orchestra goes too far in imitating the natural sounds of the scene, again the effect is spoiled. Such imitations as the guns of war, and the roaring surf, or the whistling wind do no harm and sometimes heighten the effect; but the moment they step over the line and try to imitate laughter, whistling, weeping, etc., the imagination is halted and the effect seems ludicrous.

And so with color. Color effects are excellent for titles, inserts, cutbacks, visions, dreams, allegories, etc., and also for fantasies such as "Peter Pan" and possibly "The Thief of Bagdad"; but the average drama is more impressive without color, because color seems to cross the line between the real and the unreal and leaves too little for the imagination. Shadowgraphs in color would be a sorry entertainment indeed, and if the characters talked it would be ludicrous.

Then there is the law of surprise and contrast. In a regular black-and-white picture we get some amazing effects by showing one orange light in a window, or a red flash from a gun. And then we have the tinted moonlight and twilight effects, and colored titles and inserts, which are all the more effective by contrast. Our love of the

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Published Monthly by the Brewster Publications, Inc., at 18410 Jamaica Ave., Jamaica, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y. Hollywood Office: 6064 Selma Avenue. Telephone, Gladstone 3564.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

Eugene V. Brewster, *President and Editor-in-Chief*; Duncan A. Dobie, Jr., *Vice-President and Business Manager*; E. M. Heinemann, *Secretary*; L. G. Conlon, *Treasurer*. Also publishers of Motion Picture Classic and Movie Monthly.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

First copyrighted and published February 21, 1911. Copyrighted, 1926, in United States and Great Britain by Brewster Publications, Inc.

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JUNE, 1926

Cover—A study of Ramon Novarro painted by Marland Stone

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UNKNOWN BEAUTY

She may be from your own home town

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The Bulletin Board

Last Minute News About the Players, Pictures, and Studios

WELL, it's another boy at the Chaplin home. Charlie and Lita had hoped for a girl but, after all, who could be displeased at the idea of having two fine boys around the house. If the baby had been a girl, the Chaplins were to call her Corinne, in honor of Corinne Griffith.

AGNES AYRES and Manuel Reachi are also receiving congratulations from all of Hollywood. There's a new little girl in the Reachi home. She will be named Agnes, after her famous mother.

CECIL B. DE MILLE'S new picture, "The Volga Boatman," is opening at the Times Square Theater in New York, just as we go to press.

FLORENCE VIDOR has signed a new contract with Famous Players-Lasky. Miss Vidor has had her salary raised and she has been made an electric light star.

THE Barrymores are very much to the fore in the movie news. Alan Crosland, who directed John in "Don Juan," will also have charge of the production of "The Tavern Knight." Lionel Barrymore has been signed to a long-term contract by Metro-Goldwyn.

ANOTHER new baby in Hollywood! A daughter has been born to Mr. and Mrs. Monte Blue. The little girl has been christened Barbara Ann.

THEY say that Betty Bronson has been loaned by Famous Players-Lasky to First National. Miss Bronson will play opposite Milton Sills. Why doesn't Famous Players revive "The Morals of Marcus," in which Marie Doro was starred years ago, and give Betty the leading rôle?

CORINNE GRIFFITH will not renew her contract with First National. The lovely Corinne has been signed by United Artists.

THEY say that Johnnie Walker has been engaged to play the rôle of *Stephen Decatur* in "Old Ironsides." The picture is Paramount's new special and so it would seem that Johnnie has been given one of the most important rôles of the season.

AS we go to press, Romance is enjoying a lull in Hollywood. Rudolph Valentino and Pola Negri have not stepped to the altar. Barbara Bennett, the dancer, attempted suicide and said that an unfortunate love affair was the cause of the act. Hollywood linked Miss Bennett's name with that of Richard Barthelmess but Miss Bennett denied that Barthelmess was the cause of her action.

EUGENE O'BRIEN is leading man for Gloria Swanson in "Fine Manners" and Walter Goss, a graduate of the Paramount School, also has been assigned a part in the production.

GENE TUNNEY, a leading contender for the world's heavyweight championship, has been signed to play in a movie serial. Tunney neither smokes nor drinks and, according to those who know, is a fine example of a clean living young American. And, Lois Moran has been engaged to play opposite Lon Chaney in "The Road to Mandalay."

JOHN COLTON, author of "The Shanghai Gesture" and co-author of "Rain," is also going to the Metro-Goldwyn studio to write stories. Both "The Shanghai Gesture" and "Rain" have been ruled off the screen by Will Hays. And guess whom Mr. Colton will write a story for? For Lillian Gish, and that's not a joke.

MAE MURRAY'S new picture has been titled "Altars of Desire." It will not be directed by Erich von Stroheim, unfortunately for Mae.

MARC CONNELLY, whose play, "The Wisdom Tooth," has been the most highly praised work of an American playwright on Broadway this season, will go to the Metro-Goldwyn studio to write a story for the screen. Herman Mancewitz, former dramatic editor of the *New York Times*, has been engaged to write stories for Thomas Meighan.

Coming in July

"What Does it Cost to Break Into the Movies?" by Mignon Rittenhouse. A complete survey of the working conditions which surround the "extra" players in New York. Miss Rittenhouse has made a thoro study of the field and she tells exactly what the unknown boy or girl must face in the fight for fame in the Eastern movie studios.

"Oversold," by Frederick James Smith, is a cleverly written article that tells you about the little game of manufacturing stars and personalities.

"Make 'Em Laugh," by Alice Tildesley. A story of the "gag" men who invent the funny situations for the comedians.

WALTER PIDGEON has been engaged as leading man for Norma Talmadge. Constance Talmadge will have Tullio Carminati, an Italian actor, in her new film, "The Duchess of Buffalo." The young Italian won favorable notice for his work in "The Bat."

JUNE MATHIS' production, "The Viennese Medley," has been retitled and will go into the theaters as "The Greater Glory." Mae Allison, Anna Q. Nilsson and Conway Tearle are in the cast. It is an after-the-war story of Viennese life.

MOTION PICTURE MAGAZINE

Billy Busl, Williamstown, Mass.

Elloise Holland, Kansas City, Mo.

Donald R. Arnold, Easton, Penna.

Douglass Davis, Jr., Dayton, Texas.

Douglas L. Reese, Lawton, Okla.

Jack R. Bruner, Burns, Kansas.

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California girls, Virginia girls—what do they do to gain the lovely, smooth complexion that is every girl's hope and ambition? What soap do they find most helpful in keeping their skin soft and fine, radiant with health and charm?

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OUR PORTRAIT GALLERY

MAY McAVOY

A rare combination of imagination and intelligence animates May McAvoy's acting. You'll see her next in "The Savage," with Ben Lyon

Boris

BESSIE LOVE

On these two pages are the Charleston Champions of the movies. In "Lovey Mary," Miss Love wont have an opportunity to do that dance. But what's to prevent her from practising around the studio?

Ruth Harriet Louise

JOAN CRAWFORD

Miss Crawford, also a resident at the Metro-Goldwyn studio, will challenge Miss Love to a Charleston contest to decide the championship of the world. And wont the judges have a good time!

Boris

PERCY MARMONT

The ideal hero for screen versions of modern novels. Mr. Marmont will create the leading rôle in Sinclair Lewis' new story, "Mantrap"

Geo. F. Cannon

RALPH GRAVES

The mystery of the movies: Why was Ralph Graves chosen as a star of two-reel comedies? Mr. Graves has quit the "funnies" to play an important rôle in "In Praise of James Carabine"

Nickolas Muray

ELEANOR BOARDMAN

Miss Boardman gets her wish. She has been chosen as leading woman for John Gilbert in "Bardelys the Magnificent," which will be directed by King Vidor

Melbourne Spurr

ALMA RUBENS

Since her marriage to Ricardo Cortez, Alma has shown an inclination to neglect the movies. We hereby urge her to return and all will be forgiven

Hartsook

PHYLLIS HAVER

A beautiful graduate of Colonel Sennett's Academy for Young Ladies. At present, Miss Haver is doing her bit for Art in "Hard-boiled," with Tom Mix

Clarence Bull

MARY BRIAN

An agreeable compromise between the too-flamboyant flapper and the old-fashioned heroine. Mary's newest rôle is in "Beau Geste," the Herbert Brenon special

TWINKLE, TWINKLE, LITTLE STAR

By Holmer Little

Above is a close-up of Mae Murray's diamond bracelets and her marquise diamond ring. Below you see Peggy Joyce's large pearl necklace and her bracelets—an emerald one, a diamond one, and a half circlet of emeralds completed with diamonds and a ruby

Richard Burke

THE individuality and personality of the stars are shown as effectively in their dress and accessories in jewelry as in their acting. From the present-day plainness of clothes there has been developing a tendency to gain ornamentation from jewels.

One good effect of the movies that is seldom considered is the wide-spread influence on good taste and style in dress and ornament, and many a girl has learned that a slender income, wisely spent, can achieve the right effect, providing she maintains the degree of slenderness that somehow all stars achieve.

The underlying idea of the stars towards choosing their jewels is appropriateness and harmony. The distinctive note in jewelry at present, is that jewels, whether two or twenty, must be chosen to build an ensemble of harmonious color and design. This story of the jewelry of Mae Murray, Dorothy Gish, Peggy Hopkins Joyce, and Constance Talmadge, stars of contrasting and striking personalities, is not merely the account of their precious possessions but their ideas on standards of design and taste.

MAE MURRAY whose sparkling vivacity has appealed to millions, loves jewels because of her temperament. "I feel a great happiness in glowing colors and my greatest joy in precious stones is centered in the ruby because of its warm color of life," she said. The ruby is vivid like herself and is the most appropriate stone she could choose. Then she added: "I especially like hand and arm adornments because I can enjoy the colors while wearing them."

Miss Murray has different jewels for daytime and evening. For her daytime frocks she likes best "barbaric dresses." These she designs from Turkish bolero styles trimmed with gay embroidery. Her favorite dresses are red, a color that brings out the intensity of her blondness, the deep blue of her eyes and the gleam of gold in her hair. With these gowns she wears a heavy carved set of dull gold, consisting of a wide necklace, a bracelet which is even wider, rings, and ear-drops. This set, like all of her jewelry, was executed for her and is very individual and far outlasts a passing fashion.

WITH dresses of neutral tones she wears a set of Turkish turquoise. The necklace is made of medium-size beads set in triangular groups and below each bead in the triangle hangs a bead of the same size on a slender chain. The ring is a turquoise heart edged with dull gold and set on a plain band. The ear-drops match the necklace in design and are rather long.

"For evening," Miss Murray said, "I choose white gowns, usually glowing with beads." Her pictures have

Mae Murray likes rubies. Dorothy Gish prefers pearls. And Peggy Joyce loves emeralds. They all select jewels to suit their personalities

Straus Peyton

Constance Talmadge was one of the first girls to wear a Charlot necklace—the smart accessory for informal wear. And notice the chic watch fob

shown how strikingly she wears the "sunburst gown." "My jewels for white costumes are diamonds and rubies, for either or a combination of both adds to the distinctiveness I like to achieve in dress."

Her diamond bracelets shown in her accompanying picture are notable for originality of design. They are made in leaf design of marquise diamonds which are set in flexible platinum bands. She wears one on either arm, at the wrist, or on the upper arm. With them she wears a graduated diamond chocker necklace, also in the marquise cut, that starts with a four-carat diamond.

THE rings in Miss Murray's collection are startling in their beauty. Her picture shows a marquise diamond of which she is very fond. She has a ring set made of five rubies of graduated size, in the cabochon cut, which are set on a slender platinum chain and fall across the back of her hand from the ring finger to the wrist in five glowing drops of color. With this set she wears a ruby pendant, oblong in cut, which lies close to the base of the throat and makes a splash of gorgeous color.

She has a ring of similar design made of diamonds with which she wears her diamond chocker.

The vanity cases that Miss Murray favors most she had made, both in octagon style, one of Chinese red lacquer and the other of black enamel set with her initials in diamonds.

Her favorite shoes are silver and with them she uses rather small rhinestone buckles.

All of her jewelry shows her ability to picturize finished designs and her understanding of color harmony. "I follow the same principles of taste according to which I made my first stage costume out of the best parts of four old gowns, when I earned the sum of twenty dollars a week. The difference is that now I select from a magnificent array of jewelers' trays. And," she said in conclusion, "I doubt whether I ever looked better than in that dress."

DOROTHY GISH, loved thruout the nations for her girlish beauty and simplicity, loves best of all pearls and seldom wears other jewels. "I like pearls because they share the delicate luster of an exquisite skin," she said in explaining her choice of a favorite stone. She has two pearl necklaces, both gifts from her devoted sister, Lillian. One is a chocker necklace of graduated pearls and the other, of which she is very fond, is a twisted rope of small lustrous pearls, the tassels of which hang from a platinum mounting set with tiny rubies.

Either of the necklaces she wears with her favorite daytime color of sott gray. The one colored set of jewelry which she permits herself to wear, is of jade, a color notably effective with gray. The set consists of a long strand of graduated Oriental jade beads, a necklace and bracelet in the cabochon cut, each piece of which is edged with platinum and connected by small platinum bars. The ring is a single piece of smoothly cut jade, also set on a platinum band. The jade green and grey is an effective combination for informal wear.

(*Continued on page* 110)

THE PLACE OF MISSING FILMS

Every year thousands of dollars' worth of film—the product of fly-by-night companies—is consigned to storage vaults and later sold as junk

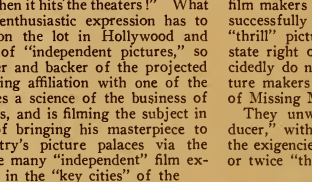
By Bert Ennis

"IT will be a knock-out-when it hits the theaters!" What a familiar ring that enthusiastic expression has to one who has stood on the lot in Hollywood and watched the making of "independent pictures," so called because the producer and backer of the projected "knock-out" has no releasing affiliation with one of the big companies which makes a science of the business of distributing motion pictures, and is filming the subject in hand with the intention of bringing his masterpiece to the screens of the country's picture palaces via the medium of selling it to the many "independent" film exchanges which still persist in the "key cities" of the nation. They are called "independents," because they operate independently of any of the huge distribution combines which handle only the output of the legitimate and established movie producer.

"When it hits the theaters." But the sad fact remains that hundreds of movies made every year by producers similiar to the enthusiastic gentleman mentioned at the opening of this lament never "hit the theaters."

"Where do they go?" ask you, and quite naturally.

They go to the "Place of Missing Films," which operates, as any responsible business organization should, under a totally different name—Miles Projection Rooms, Inc.



The storage building of Miles Projection Rooms where the bad films go when they are pronounced "dead ones." Above: Joe Miles, the manager of this strange business of storing pictures that failed to "jell"

A most interesting place is Miles Projection Rooms, Inc., located in the heart of the New York film mart at 130 West 46th Street, New York, and presided over by the genial motion picture pioneer, Joe Miles, ably abetted by Sam Rubenstein. The organization is divided between the New York headquarters and the immense storage buildings in Long Island City, the buildings which suggest the title for this story and where reside in carefully protected fire-proof vaults and neat little cans the many thousands of miles of film which misguided producers of the "small time" variety run thru the Bell and Howells every week in the year, not only in Hollywood, but in many of the large as well as small towns of these United States.

Let it be said here, in justice to many "independent" film makers whom the writer knows, and who make and successfully sell their quotas of Westerns, comedies, "thrill" pictures and heart-throbbing dramas yearly to state right or independent exchange men, that they decidedly do not belong in the same category as those picture makers whose efforts keep the vaults of the Place of Missing Movies well filled.

They unwillingly share the label, "independent producer," with their less skilful brethren only because of the exigencies of the business which has been called once or twice "the infant industry."

Be that as it may, while this little story of the unseen movies is being written, it is safe to wager that there are in process of filming in Hollywood, New York, and points in between, many films on which the fierce light of the movie theater's Power's 6-A's will never beat. Many films for which gaudy posters and intriguing lobby displays will be prepared, but not displayed under the alluring "Coming Sunday." Many films which will make the journey to New York, the buying and selling mart of the business, only to find themselves neatly piled up eventually in the spacious Miles vaults with the questionable consolation that they have plenty of company.

And sometimes they keep company in the Place of Missing Movies with the productions of established producers, whose trade name you see flashed nightly on pictures in some of the smaller movie theaters from Coast to Coast. I have in mind the unwise importation on the part of a well-known firm a few years ago of an elaborate motion picture production made in one of Berlin's largest studios, which dealt with the tasteful and entertaining subject of death, a subject nevertheless, which was artistically presented to the negative tune of sixty thousand dollars. Unable to obtain a release thru their regular distribution channels and knowing the futility of trying to dispose of it to the vendors of Westerns and "wide open space" films, the owners sadly engaged the restful facilities of Mr. Miles in Long Island

(*Continued on page 97*)

The Unknown SISTER

Some poses of Helene Costello, the yet-to-be-discovered daughter of Maurice Costello. Dolores has made her big hit. Helene's opportunity is still ahead of her

When the Costello girls were children, they made a trip around the world with the Vitagraph Company. You see them in the background with their father. The snake-charmer is James Young, now a director

Eight Pioneers

What directors, actors, producers and writers lifted the movies from the nickelodeon? Who were the first men and women to see the future of motion pictures?

By Frederick James Smith

Mary Pickford

Nikolas Muray

Anita Loos

Geisler & Andrews, New York

Geraldine Farrar

SELECTING the real pioneers of the screen is no easy task, after all. Once you have named David Wark Griffith and Adolph Zukor, the problems are many. Who else has contributed most to the films? Who were the pioneers in camera work, in scenarios, in acting?

Griffith, it seems to me, is easily the first and foremost pioneer of picturedom. He was the Daniel Boone of the silverscreen, the daddy of them all. Screen technique has been developing steadily, rapidly, in fact, during the past two years, but the essentials of the screen were created and developed by Griffith.

Years ago, in the good old palmy days of the screen, Griffith bought space in the old *Dramatic Mirror* to advertise that he had "originated the large and close-up figures, distant views as represented in 'Romola,' the switchback, sustained suspense, the fade-out, and restraint in expression." I quote the advertisement, in fact. There isn't a bit of doubt that Griffith developed the basic fundamentals of the photoplay. The close-up, the long shot, the flash-back, and the fade-out. Where would be the screen drama of 1926, with all its modern trappings, without them?

Three women of brains, courage and vision who deserve a place in the Screen Hall of Fame. Mary Pickford was the first actress to realize the importance of personality. Anita Loos was the first person to bring wit and originality to scenarios and titles. Geraldine Farrar was the first great star, of international fame, to treat the movies as an equal. Her enthusiasm gave new prestige to the screen

IT is difficult to tell just what part Griffith's chief cameraman, Billy Bitzer, had in the creation of these radical changes. Bitzer seems to have disappeared from the field of dramatic photography. Hard luck and other bad breaks played their part in eliminating him. But Bitzer was a pioneer. So I am going to name him as my first adventurer in animated photography.

When Griffith encountered the film play, it was nothing. He took it by the hand and led it to kindergarten, then to grammar school and finally to high school. Now it's going to college.

I can still remember when the exhibition of Griffith's first picture with close-ups, I've forgotten its name, nearly started a riot at the old Fifth Avenue Theater. The audience was horrified to see massive sections of humanity acting minus legs.

Griffith led the American screen play out of the one-reel class. His "Oil and Water," released in 1913, was in 1,513 feet, to be exact. In other words, it was a short

# of Pictures

Out of the ranks of the first film workers, Mr. Smith selects eight men and women who contributed most to the technique and prestige of the screen

International Newsreel
D. W. Griffith

two-reeler—and it was a sensation. A year later he started making two-, three- and four-reelers. Among them was "Judith of Bethulia," still a mile-stone of the films, "The Massacre," and "The Battle of Elderbush Gulch." Before that he had made a host of unforgetable one-reelers, including "Pippa Passes," "Romola," "The Battle," "The Mender of Nets," "The Pueblo Legend," "The Blot on the 'Scutcheon," and "The Musketeers of Pig Alley." "Man's Genesis" was the film's first invasion of the field of pathology.

Pach Bros.
Adolph Zukor

Mack Sennett

Three men of foresight and daring: The screen is still profiting by their genius. It always will be in their debt. D. W. Griffith invented the technique of film story-telling and evolved a new standard of acting. Adolph Zukor built a great industry from a fly-by-night trade. He gave the movies financial solidarity. Mack Sennett created a comedy method that has had a lasting influence

EVEN if Griffith had never contributed a single innovation to the film's technique and if he had taken no part in the development of the silent drama, his "The Birth of a Nation" would entitle him to pre-eminence as a pioneer. "The Birth of a Nation" established the photoplay as an art and a business.

As my second great pioneer I would name Adolph Zukor, the head of the Famous Players-Lasky. Zukor was the first man to grasp the business potentialities of the films. With Daniel Frohman, he created the Famous Players with the avowed intention of winning over the great stage stars to this new field of entertainment. Step by step, Zukor laid the foundation stones of the picture business. He lifted film making from a fly-by-night endeavor to one of the great businesses of America. Zukor was the first big business genius of pictures, a wizard in organization.

Mary Pickford was unquestionably a real pioneer of pictures. She was the first player to prove the value of personality. Let me quote an advertisement, again from the old *Dramatic Mirror*, of its issue of July 2, 1910:

"There is a difference of opinion between manufacturers as to the policy of publishing the names of players in the pictures. The Biograph company holds that no good can come of it, and the names of their players are strictly withheld. Other companies are commencing to pursue a different policy, altho to a very limited extent."

THAT was exactly sixteen years ago. Only a short time after this comment appeared in *The Dramatic Mirror*, the Biograph company announced the names of its players. This announcement had been largely forced by the tremendous popularity of the "little Biograph blonde," as the world then knew Miss Pickford. Miss Pickford was, consequently, the first great star of the

(*Continued on page* 116)

Some stirring moments from "The Black Pirate," the newest Fairbanks picture. Billie Dove is the fair heroine. On the opposite page is an interview with Albert Parker, director of the film

Doug Hoists the Black Flag

About Pirates And Pictures

Albert Parker speaks for more adventure and fewer sex dramas on the screen

By Sara Redway

Hoover Art Co.

In the filming of "The Black Pirate," Mr. Parker and Douglas Fairbanks solved the problem of color photography

SPRING is really here. New assignments are lifting their heads like crocuses. Stars are leaving the city for brief vacations and directors are coming to the city for brief vacations, ready to be interviewed.

During the long winter months when the snow was piled high on every street and the favorite luncheon table conversations were merely comparisons of symptoms: "When I move my head this way, that little spot on my neck here cuts me like a knife," assignments were given out about as follows: "Will you see if you can get hold of Howard Muff? I was told that he is living at the Park View under the name of Oswald Murp. You might ask the company but they won't tell you.

"You see, they think he is going to break his contract with them, and he wont tell because he is being sued by four Hawaiians. But if you do get to see him, for goodness' sake, dont ask him what he did last year. He is the one that was found in a hallway on Third Avenue with a five-dollar-bill pinned to him, and every stitch of his little things made by hand. All in blue, too. Now he says he's Spanish."

AND after using up sixteen taxis, four pairs of shoes, Pinkerton's four best plain-clothes men, and two anti-toxin treatments for hydrophobia, Mr. Murp is at last seen in his lawyer's office holding two big police dogs and wearing a white wig, to avoid being handed a summons.

But now, with the violets, fresh news comes like this: "Will you see Albert Parker. He directed Douglas Fairbanks in 'The Black Pirate.' Have lunch with him, or dinner, or anything. I cant get over to introduce you to him, but just walk into the hotel and he's the man who looks like Clifton Crawford."

When Albert Parker is in town, he is in town, and I dont mean maybe. He is in the lobby, in the barber shop, in the restaurant, in all the theaters, and if there is a party he is there, too. Now that "The Black Pirate" has made an overwhelming success in New York and London, he doesn't need very many explanations. He is known as the first man to have turned out a successful motion picture in color. He is the man who discovered that skies do not have to be blue. Nor do colored films have to look like penny picture postal cards.

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"NO Casting TODAY"

For four years, these fatal words rang in the ears of Norma Shearer. And yet there are those who call her a "sudden success"! Read the remarkable story of Miss Shearer's patient wait for fame

By DUNHAM THORP

Ruth Harriet Louise

Once Norma Shearer made the rounds of the studios for six months without finding work. And yet she was young, beautiful, talented, and she had had screen experience. Would you have had the courage to stick to it?

Now the prodigal was returned, not one whit the worse for its fling in the night life of a great metropolis. Apologies were in order—and then protestation that apologies were unnecessary—and then explanation—and then deprecation—but let's call a halt! and relate Miss Shearer's reaction when first she heard her darling had strayed from its happy home. As she pulled the coverlet—a green sleeve—over its now calm and slumberous repose, she spoke.

"Thou mark'st her not, blind, blind, but pipest aye
Thy wood-note."

AN old Greek managed to squeeze out these lines in some odd moments not spent in the more serious business of chasing nymphs and dryads thru the pools and woods about old Syracuse (Sicily, not New York); a guy named Theocritus, who lived before the days when the meeting of two members of his race meant a new restaurant on Eighth Avenue. But, as that was two thousand years and more ago, and the copyright has lapsed, I feel free to use them—and they fit so aptly in this story of Norma Shearer's extra days. But let us fly thru the ages from the olive and fig of old Hellas to the palm and brocade of New York's Hotel Ambassador.

It seemed, then, that before this interview could proceed there was the matter of a bracelet to be cleared up. This, Metro's ever-handy Mr. Voight had obligingly dropped into his pocket during the photographing of a hand the night before—and had as obligingly transported about New York until this moment.

"WE have a most charming house detective here, a Mr. Cook—I thought it was 'Crook' at first—and I believe mother has quite a crush on him. It would have been such a fine excuse to call him to our room at midnight."

But she didn't. We laughed—and that was that.

It was not the restless and unconquerable surge of genius that brought Miss Shearer to the screen; it was, rather—honest lady!—the sordid affairs of finance. Her father, a quite prosperous business man in Montreal, was caught in the post-war depression and knocked for a row of—anyhow, he lost his money. It was imperative that Norma find some way of earning a living and, if possible, some way of re-establishing the family standing. Montreal was out—she wouldn't seek a job in the city where she and her father's misfortunes were known. Where else? New York and the stage—*or movies*.

"IT loomed up as a great adventure—to fight New York with just a few pennies in my pocket! And if

Norma Shearer Laughs

When people speak of her "sudden success." Norma has been working in pictures for six years. The last two years have been pleasant ones. BUT do you know that Norma was an extra girl in "Way Down East"? That she played "atmosphere" in pictures starring Lillian Gish, Alice Joyce, Corinne Griffith and Marion Davies?

I hadn't looked at it in that spirit, I'd never have done it—Romance carried me thru; Realism would have sunk me."

Her first step when she reached New York was to register in the office of every agent she could find. And, strangely enough (perhaps I'd better warn you now: the story of this lady is going to be somewhat different from that of others—especially "Cinderellas"), an opportunity was not long in coming. One of the agents, William Cohill—the same William Cohill who is now casting director for Famous Players—placed her in a comedy.

From comedy to serials, and then small parts in small pictures for small producers. But, tho the progress was steady—in fact, it was all in a forward direction as each part was better than the one before—it was by no means a bed of roses.

Fowler

"I'd be called for a part, and then be put off—and then be put off again—and then *again!* And then the man who was to put up the capital would die!"

I laughed, for I know this angle of the game.

"Did you ever have to cook your dinner over the gas-jet, keeping a wary ear open for the landlady's step?"

"Not *quite* that; but mother and I did have a room at Fifty-ninth Street and Ninth Avenue where we used to go out and get food, and bring it back and eat it from the trunk."

"Fifty-ninth and Ninth! That *is*. . . ."

"Yes. I hope it'll put an end to that 'society butterfly' myth."

It should.

The rise was steady: a part in a picture for Oscar Apfel, to be released thru Producers' Security; and then very good parts in "The Devil's Partner" and "The Clouded Name," etc.

"Some of these pictures were really quite good; but some were *very* poor."

In the oval is Miss Shearer in one of her first important rôles—Eugene O'Brien's leading woman in "Channing of the Northwest." Below are Miss Shearer and Jack Gilbert in "He Who Gets Slapped"—a picture that made history for them

But as they were all for small—and, in many cases, fly-by-night companies, she never had a chance of being seen on Broadway. Some of the big directors did see her: but only as one in a crowd, never as an individual—"blind, blind!"

At last the great day came! (I know you've been waiting for this—but there's a catch in it still). Herbert Brenon gave her a part in the prolog to "The Sign on the Door," a picture to be released thru Selznick—now she would be seen on Broadway, now blind eyes would be opened! Perhaps they would have been—but the whole prolog was thrown into the can! Maybe some inquisitive garbage man—but, Good Lord! of what use was that?

More small parts—more waiting—more "trunk" meals. But Opportunity knocked *again:* Christy Cabanne gave her a part in "The Stealers," a picture to be released thru Robertson-Cole. And this was navigated safely past the can, until at last it flashed upon the screen. Now blind eyes *would* be opened, and her fortune seemed assured. She conferred with her agent—all the world seemed rosy.

But her reception by the gods in power was most peculiar. For, wherever she went, they were most polite but would not give her work. Once she went for six months without a ghost of a job. It was not until a year or so later that she learned the reason. It was this: she had overplayed her hand; her agent had been so struck with her success that he had overestimated it, and asked a price really out of all proportion to what she had actually accomplished. Thus it was that wherever she went she was faced by a blank wall for which, try as she would, she could find no reason. She had reached the pinnacle where all gates seemed open, but one careless and hurried step had sent her tumbling into the abyss. She fought mightily for some time, but had no success—and then her self-confidence was broken.

"New York held nothing for me but disappointment; there seemed no *fairness* in it. I wanted to go home—I didn't know what I'd do when I reached there, but I wanted to go home.

"If they had told me why—but they didn't."

So they packed and caught the first and fastest train for Montreal—HOME! Here, our warrior maid rested from her battles and tended her wounds—and jumped at the merest mention of any word resembling "movies." But time rounds the sharpest edges, and unpleasant memories fade—until that time arrives when only the pleasant ones remain. At last she could speak of the films without rancor; and had, perhaps, even a slight nostalgia for the Kleigs.

Thus, it was at the psychological moment that she received a telegram calling her back to New York. Gladys

(*Continued on page* 105)

The Roll-Call of the Old Guard

Former stars—working as extras. Old-time favorites—battling for recognition. Dethroned idols—hunting the casting offices. That's fame in the movies!

By Alice Tildesley

Once the most famous chorus girl. Now just a good type. That's the story of Frankie Bailey. And there are hundreds of other such stories in Hollywood.

The girl whose legs were once the toast of New York is earning a modest living in the studios. Yes, it's Frankie Bailey. Ask Dad—he knows

THE heartaches of Hollywood.

Former favorites entering the Montmartre, leaving studios, driving or walking the boulevards without creating a ripple of interest.

Florence Lawrence of early fame receiving like a blow in the face word from a prominent casting director "Not known."

Billie Rhodes, so short a time ago in the starry heavens of cinema-land, glad to play atmosphere in Gloria's picture.

Frankie Bailey, "the girl with the classic legs" of old Weber and Fields days, from whose slippers gilded youth of not-so-long-ago once drank champagne, Frankie Bailey doing bits.

Toby Claude, topliner in English vaudeville, cast as a maid in a current production, appearing mostly as "the face on the cutting-room floor."

Maurice Costello visiting the sets whereon his daughters work. . . .

NOAH BEERY told me about the reception given Maurice Costello in Madison Square Garden when the dimpled Costello was at the peak of his popularity.

"That's a big place," said Noah, "and it was crowded—people standing up. When Costello appeared, they whistled, they shouted, they clapped and they stamped their feet. Never heard anything like it. Never will again, I think."

But if the passing of Maurice Costello on a Hollywood street goes unnoticed, he has compensation. The delectable Dolores is his daughter. Dolores, presented to her public by John Barrymore, as "That artist—I may say that *great* artist—whom I consider one of the significant figures on the screen."

THERE is Florence Turner, "the Vitagraph girl" beloved of the first fans, battling for recognition again.

"There is a genius!" cried Irving Cummings, director. "Florence Turner can out-act any of our modern stars. She's the most remarkable, most pathetic, most delightful of all the women that ever moved before a camera!"

Florence may have a heartache, but she does not go about in tears. She does not take you into a corner and threaten suicide, or complain because reigning beauties do not reach out helping hands. She is always gay and gallant, ready with a joke, telling you how brilliant her director is, how kind that old friend and how good this new one.

Her first job came to her because of what she could do, not how she looked. The man at the old Vitagraph studios glowered at the little fifteen-year-old—the six hundredth pretty girl of that day to ask for a chance.

"You think you can go in pictures?" he sneered. "What can you do—for instance?"

Florence's tone matched his in insolence. She crossed her eyes, dropped her jaw. "I can do this—for instance!"

Next day she played the lead in a short picture—a rôle lasting three full hours—and after that worked steadily, doing everything from old women to boys, painting scenery, writing stories, getting properties, growing with her new art. Her charm reached out from the screen and her public demanded her name.

The heroes of other days are now character men. Great beauties are playing "bits." And former boy prodigies are vainly seeking work in the studios

IN 1913, Florence took her own company to England, invested all her savings in studio and equipment, and began to make pictures there.

Then came 1914 and war. Everything shut down. In the middle of a picture the leading man would be rushed to France—before a second start was made, the heavy was taken—it was hopeless to try to finish a picture when even the cameramen were never the same two weeks running. Air-raids began. Florence left the Princess Road Station in Edinburgh not ten minutes before it was destroyed. What was left of the company were nervous wrecks.

Three or four years away and the picture world had changed. Other stars had risen. A period of free-lancing ended in an offer from England, and its acceptance. But the war had left England's producers in a sad state. The industry languished and apparently died.

For some months Florence and her mother, in London, were desperately hard up. Perhaps the river Thames had a fearful attraction for them then. People say drowning is an easy death. . . .

This is the part of the story that Florence loves to tell.

"I didn't know Marion Davies," she says, "I dont believe she had ever seen me.

Virginia Pearson, who was Theda Bara's greatest rival as a siren, is playing character parts now. And Richard Carle (left), musical comedy star, is working in secondary rôles. But he says it's a great life!

But somehow or other she heard how things were. One day her London agent came to see us, said he was authorized to pay our expenses back to New York, and that we were to go as Miss Davies' guests. Later she brought us out here. And here we are!"

She is working in "Padlocked" now, doing the abused wife, and she has just finished a rôle in "The Gilded Highway" for her old director, J. Stuart Blackton.

"She can play anything!" says Mr. Cummings, and a glimpse of her character studies would seem to bear him out. The imitation of Chauncey Depew, for example.

IRVING CUMMINGS himself graduated into directorship from the matinée-idol class. He was the first leading man to get the munificent sum of a hundred dollars a week.

"Crane Wilbur was getting his five a day when I was brought in at the unheard-of hundred a week. Now he's writing plays that show on Broadway. George Siegman and Ralph Lewis and I used to be called the 'Big

Lou Tellegen was once leading man for Sarah Bernhardt. And he had a brief vogue as a screen hero. Tellegen has turned to movie villains. He says he likes his "men of sin"

Autrey

Left: Irving Cummings was once a popular leading man. He had the good sense to turn director, thereby insuring his future. Bryant Washburn (right) left Hollywood because he couldn't find fine stories. Now he wants to re-establish himself as a new kind of comedian

Melbourne Spurr

Three.' We could wear each other's clothes, and I remember that whoever got to the studio first used to get the pick of the wardrobe."

The work of Francis X. Bushman in this classic is commented on also by Lois Weber, who is still our only successful woman director.

"His virility in 'Ben-Hur' showed me that he can come back. On the strength of that performance I engaged him for the lead in 'The Star Maker' and I think, with the right parts, he can return as a prominent screen figure."

Florence Turner was saved by Marion Davies from hopeless obscurity in London. She is in Hollywood, glad to be playing small parts

FINDING the right niche after you have fallen out of your old one is not so easy, but it has been done.

Lou Tellegen, once leading man to Sarah Bernhardt, Rejane and Duse, who made flapper hearts palpitate when he was a picture star, has found his niche as a heavy. That first "panther man" took his public so by storm that New York police still speak of the rioting women and girls who tried to tear his buttons off for keepsakes and succeeded in cutting off almost every shred of his clothes.

Yet now Lou Tellegen delights in his "men of sin" and says he was never so happy when he was playing leads, for a lead puts his brains in his make-up box and merely looks the pretty boy.

Henry Walthall's "Little Colonel" will be talked of whenever pictures are mentioned. Ill health and circumstances kept him off the screen for years, but now he seems to have found his niche in character rôles.

That moment in "Three Faces East" where he, as the soldier's father, waits for the mother to finish welcoming his son stands for me as an illumined moment comparable to the home-coming of the "Little Colonel" in Griffith's masterpiece.

WILL Bryant Washburn find his niche?

Once upon a time, all old men parts automatically went to Bryant, just as all "rube constabules" went to Francis X. Bushman.

"That's what we liked," says Mr. Washburn, "we were both kids and we thought characters were more fun than straight leads. I played everything and enjoyed it. But I made my first big hit in 'Skinner's Dress Suit' and was condemned to play *Skinner* for the rest of my screen life.

"It was lack of stories that made me leave Hollywood. I went abroad, made a few pictures, free-lanced awhile, and now I'm a new kind of comedian. At least, I hope so."

Discouraged souls point to the coming back of Blanche Sweet and Dorothy Phillips as evidence that former favorites need not forever languish. But the attempts of Theda Bara to regain a portion of her early popularity have been in vain. And where is Dustin Farnum?

OH, the Old Guard! There's Virginia Pearson, one of the first sirens of the screen, doing character rôles, and Rose Tapley, an early-day ingénue, doing mother parts.

Only the other day, J. Farrell MacDonald, who is an old-timer, altho success came late, was talking pictures over the necktie counter in Blackstone's with a youth who had called him by name.

"And do you remember a little boy named Kenneth Casey?" said the youth who sold the ties.

"Sure! Sure I do—he was the Jackie Coogan of his day!" cried J. Farrell.

"Well . . . I'm Kenneth Casey."

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Notes From Hollywood

The editor-in-chief of the Brewster Publications writes about the pictures and personalities of the film capital

By Eugene V. Brewster

WHILE dining with Harry Wilson near the First National Studio recently that fat, jolly and very competent publicity man espied a lady at a table near-by and said he would bring her over. "She is coming along fast," said he, "and she is one of the big possibilities of the future. Besides, she is a Mexican heiress and society girl." "Good," said I, "perhaps I can borrow some money from her." And so I met Dolores Del Rio. She is a vivid brunette with sparkling dark eyes, medium height and size, and she certainly has considerable beauty and charm.

Rodolphe, the poet of Montmartre, as portrayed by Jack Gilbert. Sketched by Victor De Pauw

"DO you want to see some 'Don Juan' rushes with Barrymore?" said Bennie Zeideman to me at the Warner Studio. "We think it is about the finest stuff that ever came out of a studio," he added. By the way, "Rush" means a reel or so of various scenes put together without any order or sequence just to look at for selection and criticism by the department heads, directors, etc. These were scenes showing *Don Juan* Barrymore as an old man walking thru a moonlit road, on either side of which were dozens of graves, including his own, of those he had betrayed. The scenes were beautifully lighted but the cloud effects were crude, and it was too obviously studio stuff. Barrymore is a great tragedian, but I differ with Bennie when he says that this actor has them all beaten and is destined to be the screen's most popular artist.

ONE of the biggest men in the business told me that Hollywood was bound to become the film-distributing center of the world. Vastly important if true, and it seems to be. Every company out here could save immense sums on every picture if they did not have to distribute from New York.

I PASSED Lloyd Hughes without recognizing him at first. Then I turned and hailed him and we shook hands. He impressed me as a clean-cut, fine-looking, frank, cultured young man, to the manor born. There is no posing about him. I asked him a lot of questions and the answers came quick without any effort to create an impression. He has no particular hobbies. He likes to putter about his home doing odd jobs, and his wife, no doubt, thinks he is a very handy man to have around. He is a very likable chap and I imagine he would be a substantial and loyal friend. I asked him what color his eyes were, and he laughed. "I really dont know. Sometimes I think they are brownish, sometimes gray or blue, and sometimes almost green," he said. "Suppose we call them chameleon eyes, ever-changing." I added, and he laughed his consent.

IT seems to me that the every-day lives of all the players are very much the same. When they are working—which is pretty much all the time—they have but little time to do anything else but sleep and eat. There are groups who visit one another occasionally, and Sundays they usually go to the picture theaters, but they really have very little time to go shopping, golfing, driving, and sitting for portraits. And then they all have their correspondence to look after, and business to attend to, and investments to make, and there you are.

I ASKED Harry Carr who he thought was the most popular star in Hollywood—and Harry ought to know, if anybody—and he promptly said "Marion Davies."

AT this writing, "La Bohême" is about ready for the market. They had a preview the other night at a theater in a near-by town, at which they gave out blank postal cards for the audience to fill out. The Metro-Goldwyn-Mayer people let me read the returns, perhaps hoping to change my opinion. The consensus seemed to be that it was a fine picture but not great, too long drawn out, too sad, but that Lillian Gish and John Gilbert were unusually adorable. I wonder if Warner Brothers think that Barrymore can ever oust Gilbert from his throne. Barrymore may be admired, but never loved and idolized, I think, as Novarro, Dix, Hughes, Lyons and the others are.

Mimi, the beloved of *Rodolphe*, as enacted by Lillian Gish. Also sketched by Victor De Pauw

I WAS talking with Director Edwin Carewe at First National, when we espied Mary Astor. Now, I had not seen Mary since the fall of 1920 when I made many tests of her in the Fame and Fortune contest. I said to Carewe, "I wonder if she will remember her first director—let's see." So he took me over and introduced me as an Englishman. We talked for a few

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DRESSING THE SETS

Just a shabby tailor shop, but it cost $323.58 to build for "Girl Shy." The carpenters and painters received $230.45 in wages. The insurance was $3.55. Materials and supplies added on $60.16. And incidentals were $29.42

"THE girl is fourteen in the first episode. She grows up later. We'll use the same set scaled."

That, to the man who dresses the sets, means the building of two exactly alike except that one is bigger than normal size, so that Pola or Norma or Corinne may seem to have grown the required inches when the picture necessitates their adding on years.

Mary Pickford, for child characterizations, has steps built fifty per cent. higher, door-knobs raised, and all furniture larger than shop size.

But scaling sets is one of the least of the problems of the expert in charge of creating them. Here is a list of one day's queries addressed to this individual, aside from his regular task of decorating backgrounds for drama and comedy:

When did they forsake fingers for forks?

Above, A good arrangement of planes in an exotic setting for "The Lady of the Harem." Right, An example of intentional exaggeration and bad taste—the bathroom set in "Miss Brewster's Millions." It's a travesty of the de luxe film bathroom

The Problems of the Movie Decorators

By ALICE LESLIE

You've heard of starving in a garret. Here's one in "Girl Shy" that cost $224.92. This is how the money was spent: Carpenters, $98.32; painters, $13.57; insurance, $1.63; materials and supplies, $90.95; and incidentals, $20.46. Anyone ought to be able to get a good garret for that money!

Where does the best man stand in a formal wedding group?

What sort of gas lamp-posts were in use in New York City thirty years ago?

Was a poniard carried in Florence in the twelfth century?

When was a tractor invented and could one have been in use in a remote farming community eighteen years ago?

A. E. FREUDEMANN, head of the art department at Lasky's, objects to the title "set dresser" now in use and says that a term meaning motion picture interior decorator should be coined.

"We must know architecture, decoration, furniture, periods, countries and tastes. We must understand camera values and colors, and be as conversant with shabby interiors as we are with the homes of the wealthy.

"At present, I am handling a picture requiring sets of a Mexican border town, cheap hotels, etc.—one with old Russia's castles and peasants' huts—a comedy with exaggerated futuristic sets—a picture with realistic court-room scenes—one with a complicated opera-house set in which the plot depends on a cat's wanderings therein—and the elaborate sets for 'Fresh Paint.'

"It is good to have a research department, but as a rule there is no time to appeal to it. The man who dresses the sets must *know*. Time is our chief problem. If you are decorating an apartment for a wealthy man, you are expected to take from two to three weeks for a room. Two days are considered ample for the same thing on the screen!

A Chinese setting that was a problem for the decorator. It is used in "Yellow Fingers." Ralph Ince and Nigel de Brulier are in the foreground

"It is important to know what your principal will wear in a vital scene, so you can dress your set accordingly. Gold and silver are treacherous, since halation of light may cause them to photograph either light or dark.

"In the 'Blind Goddess,' we have a criminal court-room in New York.

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Marion's Career —as Told in Head-Dresses

Or from the chorus to the boyish cut——The story of a star illustrated by coiffures, mediæval, modern and ultra-modern

Ira Hill

"When Knighthood Was In Flower" was Marion's first great screen success. Altho she had made many movies, it wasn't until "Knighthood" that she found her real *forte*—light comedy

When Marion made her first appearance on Broadway, she was known as the prettiest chorus girl of them all. She was a good dancer, but when she tried to sing, she realized that her place was the silent drama

White

Maurice Goldberg

As a conventional movie heroine with curls, Marion was not so good. The "beautiful but dumb" rôles weren't suited to her style

"Beverly of Graustark" will present the real Marion—a gay girl with freckles, a boyish cut and an unquenchable sense of humor

GRAUSTARK *OF BEVERLY HILLS*

By JANE TILTON

Kenneth Alexander

Marion is Hollywood's most popular diplomat. And its best hostess. As for her charities—well, that's something Marion wont let you talk about

WATCHING Marion Davies on the screen in "Little Old New York" and in her latest picture, "Beverly of Graustark," it seems that here is a girl who, like Gloria Swanson, would that she had been born a boy.

But do not be deceived. Here is the very girliest girl of them all!

Yes, she likes to don boys' clothes and rollick thru several reels of comedy. She enjoys planning the costumes and make-up of her male rôles, much as, when she was under ten, she enjoyed dressing dolls.

"Fixing their hair is interesting," she said, as we wandered in the walled gardens of her Beverly Hills home. "I tried every imaginable style in my first boy part and nothing looked right. Suddenly I remembered Jackie Coogan. I experimented with his haircut and it worked. For *Beverly* I used the boy bob that fortunately sprang into style just as I needed it."

But tho she finds male attire gives a freedom unknown to ruffles and Spanish shawls, Marion would not exchange a pretty dress for all the breeches in the country.

"I'M glad I'm a girl. I think it's fun to be waited on. I think men have a harder time and I wouldn't change places with one of them for anything. I dont think little boys have a toy to compare with a little girl's doll, and I'd rather play house than jump fences, and *keep* house than be a business woman."

Among the gayly colored snapdragons and stocks that fringed the brick walls, the purple and gold of the pansies under the rose trees, she looked like a flower in daffodil-yellow sweater matching her daffodil-yellow hair.

"Beverly was fun. I dont know when I've had such a good time on a picture. It isn't going to be like the story. It will be 'Graustark of Beverly Hills' rather. You see, the director didn't like the story. *I* wanted to do 'Twelfth Night.' The studio thought Shakespeare wouldn't be so good on the screen—they may be right, I dont know!—so the two stories were considered together, and a tale of a girl who masqueraded as a boy—*Prince Oscar*—was evolved."

IN this same garden with its narrow pools and its flagged walks, its green slopes and barberry hedges, Marion's little niece may be seen going about her happy "secret" play.

"I hunt fairies," she whispered. "The ones without wings I can catch all right, but the ones with wings I have a *heck* of a time getting!"

And she was off again, busily, to hover over the sundial with little cupped hands.

This child finds magic in her aunt's sunny acres, and some of that magic has filtered over the walls into the lives of less fortunate babies.

Not that Marion Davies told me. Her left hand probably spends many wakeful nights wondering what her right hand is doing. It was Eleanor Boardman who gave away the beautiful secret.

Eleanor and I were having lunch the day before Christmas when news was brought that Marion Davies had the "flu."

"What shall we do about the babies' Christmas!" almost wept Eleanor. "Marion's making Christmas for a whole orphan asylum and we've had such a glorious time getting ready."

IT seems that one day Marion, returning from a visit to the disabled veterans at the Sawtelle Hospital, saw a dingy little building she had not before noticed. A dejected-looking infant sat on the rickety step. A drably-gowned small girl hung over the fence.

"What's that place?" inquired the blue-eyed star.

"It's the home for children of veterans who died in the World War," was the reply.

"That?" The very tone of her voice would have warned anyone who knew her that something would have to be done about this!

Something was done, and now a new home for these children—all under seven—is going up among the loveliest of California's hills.

"Santa Claus' Sister," as one of the babies aptly christened their benefactress, did not content herself with useful gifts to them at holiday season. Each tiny girl rejoiced in the very nicest doll to be found in the city—a doll that could walk and talk and shut its eyes—a doll big enough to be hugged! Scooters, kiddie cars and velocipedes satisfied the yearnings of every wee boy.

And, oh, the pretty dresses, for the girls, every one different! The up-to-date long trousers and little shirts, for the little boys, even kid gloves and small canes!

OTHER feminine stars may boast that their homes are "regular bachelor quarters," that their friends may come and go as they please and see them occasionally, if

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A Good Job for a Bright Young Man

By SELMA ROBINSON

Richee

Mal St. Clair used to be a cartoonist. In only a short time, he has made a fine reputation as a director

Frank Tuttle is an ex-journalist. He's an enemy of the stereotyped and a champion of the novel

OF late, the screen spotlight has been turning a bit from the stars and shining instead on the directors, not so much because the director's name appears in letters almost as large as the actor's, but because there has arisen a new school of directors, bright, sincere fledglings, who look on each new picture as an adventure, a creation that must somehow be better than the one that preceded it, and one that must bear the stamp of its creator's individuality.

We have had and always will have with us our Griffiths and our Brenons and our Cruzes, just as we have our Pickfords and our Swansons and our Talmadges. And in the same way that new faces have been flooding the screen within the past year or two, new genius is also crowding to the front in the directorial field. Perhaps the "new" should be qualified; perhaps it should read "recently discovered," for like most of the younger stars who played as extras before they were recognized, these directors were not unacquainted with the studio.

Directorial standards have advanced with the realization that a motion picture could be no better than its director. True, a good story and a good star are desirable, but there have been many pictures that had neither and were raised into the class of the worthwhile, solely thru the merit of the director. Movies today are much more subtle, more carefully wrought creations than the works of ten years ago, generally speaking. Comedies are not the slap-dash things they used to be, nor are thrillers the highly colored, unimaginable melodramas of yesterday. As if they realized that the pictures of the future must be more realistic, more artistic affairs, the men who produce films have cast about into the two professions for directors—journalism for its yield of the realistic and art for its contribution of the æsthetic.

AND so it happens that men like Monta Bell, Gregory La Cava, Frank Tuttle, Mal St. Clair and Edmund Goulding, to mention only a handful of names, have brought to pictures the style of their individual talents—sophistication, whimsicality, thoughtfulness and scintillation.

Perhaps because he is the newest of the new, Gregory La Cava should be introduced first. Here he is then—a serious-eyed young man of about thirty-four years. You would never believe that such a thoughtful person could turn out a picture as light and delightful as "Womanhandled," his initial Paramount production, but for that matter, you'd never guess that he drew for the animated cartoons the countless Mutts and Jeffs, the Krazy Kats and the other pen-and-inklings that cavorted on the silversheet.

Then it should be explained that La Cava is at heart an artist, that if the urge to live had not been as strong as the urge to create, he would now be painting landscapes and still lifes. He studied at the foremost art school in Chicago, the Academy of Design, when he decided with disquieting suddenness, that to eat was as important as to paint.

"BEING a starving artist sounds much better than it feels," Mr. La Cava said, "and I concluded that I would have to find work of some sort. I wandered into cartooning and liked it, but after a few years I thought I'd like to try a real picture. For a while I hung around the studios, familiarizing myself with the technique and trying my hand at a comedy or two. I always wanted to tie up with a big company that could afford to try out new ideas, so naturally I am enjoying my work with Famous. I assisted during the filming of 'The Shock Punch' and 'The Lucky Devil,' but 'Womanhandled' was my first independent production for Paramount.

"I have been asked whether I wouldn't have preferred to be an artist. At one time, I would have, but not now, for I find in the motion pictures an opportunity to employ

And some ambitious newcomers are learning the business of directing motion pictures. You may look to them for some of the big pictures of the future

Monta Bell, once a newspaper man, has had an unusual number of successes for a beginner

Gregory La Cava, another ex-cartoonist, has shown exceptional promise in his first two pictures

all that I learned at the Academy. Basically, the movies are a series of pictures, each complete in itself. Every little turn of the camera represents a new study, and the same laws that govern painting, also govern this succession of pictures we call the movies —movement, construction, light and shade. Of course, I dont consciously utilize everything I learned, but when one studies for a long time, the principles become a subconscious part of him."

MONTA BELL, who left his editorial chair on the Washington *Herald* to take up the megaphone, has already carved a name for himself not only as one of the outstanding among the younger directors but among all directors. His first contact with pictures was as assistant to Charles Chaplin, when "A Woman of Paris" was being filmed. His "Broadway

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That Real Glyn Touch

Now Elinor Glyn has decided that Antonio Moreno has "It." Which means that Antonio has been selected as leading man in Mme. Glyn's newest picture, "Love's Blindness." Unless a man has "It," he can't play in one of Elinor Glyn's pictures. It is the highest honor that can fall to an actor—to be chosen for a heavy romantic rôle in one of Elinor's operas.

But let us give credit to Mme. Glyn. It was the author of "Three Weeks" who appeared upon the scene at a critical moment in the career of Gloria Swanson. Elinor told Gloria that she had "It." Gloria has since outgrown Elinor, nevertheless, the advice of the English author once was of great help to the star. Elinor also gave a big lift to Aileen Pringle when she selected her to play the leading rôle in "Three Weeks." She brought John Gilbert into the limelight when she picked him for "His Hour."

And so, as a writer, Elinor has proved that she's a good prophet.

AND HERE IS THE CHARM OF NOVARRO

Says Harry Carr: "Ramon is, in real life, a good deal as he is on the screen. He is always charming—fascinating. Always cool, easy, merry and studiously polite, with a courtesy that is gentle, polished, but sincere. But at the same time I am always more or less expecting Ramon to make a final bow and step back into the piece of tapestry from which I am sure he has stepped down"

Brickbats for Ramon

"All the bouquets have been used up," writes Harry Carr. "Nothing is left to heave at him but brickbats"

By Harry Carr

Here is a shrewd and keen analysis of the most inscrutable and elusive personality of the screen. Mr. Carr calls his article "Brickbats for Ramon." When you read it, you will see that it is one of the highest tributes ever paid a star by any critic

OUR friend, Ramon Novarro, has reached a perilous island. The bouquets have all been used up; nothing is left to heave at him excepts brickbats.

All right, then; here come the Irish nosegays.

Girding up my loins for a swat at Ramon, I discover one amazing fact:

That his shortcomings are also his long comings. His virtues are also his faults. The very characteristics that make him a charming actor are also the characteristics that keep him from being a better one.

In fact, Ramon can wear his brickbats for bouquets: or throw his bouquets at the nearest tom-cat.

This is the way I size up his case:

His strongest characteristic is a sort of aloof charm.

THERE is something about him that is of the blue sky and the soft winds of the morning. He is a sort of living Spring Song. Yet, in another way—as others as well as I have often said—he is a sort of *Sir Galahad*. You think of him as wearing shining armor instead of Paris garters. I can imagine him as tilting with bright gleaming lance for the rescue of a maiden in distress—jumping down into lions' dens to rescue a cruel lady's glove.

But, hang it all, I never can think of him as ever marrying the rescued maiden after he has slain the dragon. Ramon in a domesticated menage with gas bills and lamb chops and a lawn-mower absolutely horrifies me. I grow faint when I think that Ramon might some day marry; and have a baby.

This is at once his strength and his weakness. That he is not quite of this vulgar, mundane world.

Because you know, after all, there have to be babies. Otherwise there would be no way to provide young humans to crawl over Tommy Meighan. And a Tommy Meighan play without some infants crawling over him is quite unthinkable.

Other than that, I cant see why there should be babies; but I have no doubt there is some other good reason for them.

RAMON is, in real life, a good deal as he is on the screen. He is always charming—fascinating. Always cool, easy, merry and studiously polite, with a courtesy that is gentle, polished, but sincere. But at the same time I am always more or less expecting Ramon to make a final bow and step back into the piece of tapestry from which I am sure he has stepped down.

Sometimes, from the bottom of my soul I wish he were given to occasional grouches; suffered from dyspepsia; and sang off the key. He has too much polished perfection.

While he has, to an unusual degree, the gift of easy intimacy; yet I am always conscious of the fact that I am over here and he is over there.

Somehow or other, I can never think of Ramon in connection with any other person. In a certain way he is always with other people; is even dependent upon other people. He has a child's longing for companionship. Yet, in another way, like Kipling's cat, he walks alone.

INSTINCTIVELY I always think of Ramon as coming or going. As entering or departing. I can never think of him as settled down to stay. He is steadfast, determined and reliable—a firm, true friend. Yet strangely elusive.

In that Naval Academy picture I could never think of him as one of the many cadets in the ranks. To be, later, one of a crew of a great battle-ship.

But I could easily think of him as the boy who stood on the burning deck. Whence all but him had fled.

I could think of him as the boy who held his thumb in the dike and saved his native land. But I'll be hanged if I could think of him as superintendent of the city water-works.

This, again, is his strength and weakness.

For, as we said in the case of the babies, we do, after all, live in a world with many water companies—but with few flooded dikes and boys with heroic thumbs.

RAMON'S greatest strength is that he is one of the really few romantic characters of the screen. His weakness is that this same characteristic makes it difficult to fit him into a rôle of every-day modern life.

You think of him most easily as *Romeo*—and as the lonely prince of Old Heidelberg.

Romeo is, in a sense, a lover—the greatest of all lovers—the pattern for all lovers. Yet in another sense he is not a lover at all—not in the sense of one looking for a lady to share his hearth and home . . . to darn his socks and spank his children. *Romeo* did not so much have a tryst with *Juliet* as he had a tryst with Death.

Not that Ramon is by nature either tragic or lonely. He is alone but not lonely. In fact, he is witty and gay. Yet he instinctively flocks by himself.

Ramon's strength is that he walks with confident exalted step into the bright flowered fields of Romance where every other actor I know would find himself hopelessly bogged. Yet his parts are more limited in scope than many other actors of far less ability.

He can fly higher than any of the others; but he cant spread himself over so much territory.

Ramon is a flaming sword; but he cant get by as a carving-knife.

And while flaming swords are great carving-knives also have their uses.

Dont All Speak at Once!

Willard Louis auctions off Corinne Griffith's costumes in "Mlle. Modiste." Now who wouldn't step up and buy?

A symbolic head-dress. It means a heavy Spring rain followed by Fair and Warmer

Melbourne Spurr

Below: "What am I bid for this tennis costume of silver metal cloth?" cries Mr. Louis. "If you dont play tennis, try it on your parlor lamp!"

What a moment! What drama! If Mr. Louis sells this charming bit of chiffon, Miss Griffith will have nothing to wear but the screen

On the auction block—Corinne Griffith, herself—the prettiest girl on—or off—the screen

Just Among Ourselves

A few pertinent and impertinent comments about people we all know

By Agnes Smith

THE loudest explosion along Broadway was the opening of Douglas Fairbanks' picture, "The Black Pirate." The film drew a record number of celebrities and one of the largest sidewalk crowds of the year assembled early in the evening to see the fun.

Naturally, the management sent for the police to protect the stars from the ardor of their adorers and the cops worked so hard that it was almost impossible for ticket-holders to get in the theater. The whole affair was violently mismanaged, so far as police protection was concerned, and when the picture went on the screen, a large part of the audience was in bad humor.

Ball

Whenever a luxurious motor drew up to the curbstone, the eager women rushed to get the first glimpse of the arriving celebrity. Mr. and Mrs. Cecil B. De Mille arrived in great state and when Mrs. De Mille alighted from the motor, the waiting women pressed forward to identify her. One woman, standing only a foot away from her, gave her a hasty glance and, turning to her friend, said in a loud voice, "Aw, it's easy to see that *she* isn't anybody of importance."

And now that little incident is one of Mr. De Mille's favorite stories.

THE pupils of the Paramount School graduated at a dinner and dance, given for them by their sponsoring company at the Ritz. The sixteen young hopefuls received diplomas—pardon me, contracts—from Mr. Lasky and some well-chosen words of advice and encouragement.

The picture—"Fascinating Youth"—was shown after dinner. It is pert, flippant, shallow and rather futile entertainment and none of the sixteen pupils shows any sign of causing the Atlantic Ocean to burst into flames. "Buddy" Rogers is the most conspicuously talented of the boys. He is no world-beater, as yet, but he has a sympathetic and engaging personality.

As for the girls, most of them are excellent Charleston dancers. But what will they do when the Charleston goes out? All of them are beautiful but none of them is really interesting. And most of them ought to reduce. They are overweight.

Even the friendly audience that witnessed the first showing of the picture showed unmistakable signs of pleasure when the regular movie people came on the screen. They greeted Richard Dix, Adolphe Menjou, Lois Wilson, Lila Lee and Clara Bow like long-lost friends.

And, speaking of the girl graduates, none of them is as young, attractive or well-mannered as Miss Wilson, Miss Lee or Miss Bow. In fact, these débutantes seem a little bit hard, cocky and sure of themselves, compared with regular actresses of the screen. When Clara Bow came on the screen, for instance, she looked like a restrained young lady in comparison with the girls of the school.

WHEN Gilda Gray, now touring in her own dance act, was asked to pose in a new photograph with the mayor of a certain large New York State city, she graciously assented, without inquiring into the moral standard of the city official. But the mayor refused to pose with Miss Gray. He said that he was afraid that the mothers of the city might resent his appearance with a cabaret dancer.

Whereupon, Miss Gray sat down and penned him a note. "I am a mother myself," she wrote, "which, sir, is something that you never can hope to be."

D. W. GRIFFITH will produce Theodore Dreiser's great novel, "An American Tragedy." Moreover, he says, the story will be filmed exactly as written, whatever that may mean. It probably means, for one thing, that Griffith will hold to the unhappy ending and that he will bow to no screen conventions in the telling of the dark story.

There have been so many changes in the cast of "The Sorrows of Satan" that Griffith has lost some of his relish for the production. The cast which now appears in the picture is by no means the one that Griffith originally hoped to have. To tell the truth, most of Griffith's pictures are filmed against bad handicaps because the first and greatest of directors is a hopelessly bad business man.

Some nice fellow with a million dollars to give to art, ought to turn over the money to Griffith and tell him to film "An American Tragedy" according to the dictates of his artistic conscience.

AND, by the way, the price paid for the screen rights to "An American Tragedy" was ninety thousand dollars. Dreiser never has made any sales to the movies before, so the ninety thousand dollars is the first big money to come his way. Anita Loos' extremely funny book, "Gentlemen Prefer Blondes," has also been purchased by Famous Players-Lasky and now there will be a big struggle among the young, blonde actresses for the rôle of *Lorelei*, the gorgeous gold-digger.

AFTER discovering Gregory La Cava and working hard to sell La Cava to Famous Players-Lasky, Richard Dix has been rewarded by having the promising young director removed from his production unit and handed to W. C. Fields for his first comedy. La Cava's protests did no good and another good working combination has been torn asunder.

Adolphe Menjou takes stock of his celebrated wardrobe

Pearsall

You may wear a striped shirt —if you're Menjou

The Perils of the

Adolphe Menjou tells you what to wear

ADOLPHE MENJOU—the sophisticate of the screen. The man who has won stardom with the cynical shrug of a well-set shoulder and the quizzical lift of a knowing eyebrow. I surveyed him as we sat chatting in somebody's private office at the Lasky Studio and I found few marks of the suave *Lothario* that the public loves to see him portray upon the screen. He seemed rather a pleasant, businesslike, nervous young man, well pleased with life and what it has brought him in recent months. For Menjou's success, meteoric tho it appears, had not been made in a day or a week. Long years of struggle and study and many disappointments preceded it and one feels that perhaps he is still a trifle surprised at the suddenness with which it finally came.

"Clothes," he said, "are very subtle things. They are especially important to the actor because they reveal character quite as much as do his make-up, his facial expressions, his manner, and any other details of his appearance.

"Why, my first job in motion pictures was secured on the strength of a borrowed dress suit and the fact that the director needed several men with mustaches!"

THE mustache, by the way, has been an important accessory in Mr. Menjou's career. In the tradition of the theater, the mustachioed gentleman has always been a villain of the deepest dye. Altho Mr. Menjou aspired to the noble rôles of clean-shaven heroes, yet he was loath to part with the waxed and pointed adornment on his upper lip. So he continued to be cast as the villain of the various "pieces" in which he took part. Little by little, in his portrayal of these rôles, he persuaded the public that a rogue is not necessarily all bad and that even a villain may have some qualities of human lovableness.

"You, yourself," I remarked, "are called the best-dressed man on the screen. How have you achieved that distinction?"

He smiled. "That is not an easy question to answer," he replied, "because in the first place it is not so much the clothes a man wears which give him a well-dressed appearance as it is his manner of wearing them. The style, cut and material of his apparel are not so important as the way in which he carries the ensemble."

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The two leading bons-vivants of the screen talk to Helen Louise Walker about the dangers of being well groomed

Morgan
The wrong way to enter a drawing-room—illustrated by Lew Cody

Well-Dressed Man

Lew Cody tells you what *not* to wear

ARRIVING at Lew Cody's dressing-room in quest of information on what the well-dressed man does not wear, I found him ensconced in a huge chair, clad in what looked like pajamas, made of a Navajo blanket of lurid design. Wires, reminiscent of the permanent wave apparatus, descended from the ceiling and festooned his neck.

"Something new in gentlemen's lounging robes?" I wondered. "Or is this the masculine equivalent of a tea-gown?"

"This," said Mr. Cody, indicating the strange garment, "is one of the things the well-dressed man does not wear when receiving callers. I am having my blood cells magnetized. It's a nice process. If you are too fat, it makes you thinner. If you are thin, it makes you take on weight. If you are just right, it keeps you that way."

"So that's how the movie stars do it!" I cried, delighted to have learned at last the secret of the perfect figures on the screen.

Just here, the attendant mopped Mr. Cody's brow, which had become a trifle steamy.

"One of the things which gives the man of the world poise and aplomb," went on Mr. Cody, "is the knowledge that he is well-dressed. But the question arises—how does he know? That is hard to say. But he can frequently tell when he is wearing the wrong thing by the reactions of the people he meets.

If a lady faints upon seeing you, you may be sure you're too scantily attired

"Of course, to begin with, he should know that he must wear something besides a frown!

"THEN if he observes closely the effect of his appearance upon his acquaintances, he can learn which apparel is correct and which is not.

"For instance, if he should wander into an Inaugural Ball wearing evening clothes, silk hat, and carrying a cane,

(*Continued on page* 100)

Brown derbies and check suits should not be worn, if they are too tight for you

Pearsall
The most feminine of our stars—Leatrice Joy—can wear an outfit like this and get away with it. This is Leatrice in "Eve's Leaves"

International Newsreel
Mary Pickford and Douglas Fairbanks arrive in New York on their way to Europe for a vacation and throw the public into the usual panic

Apeda
Charles Vidor and his son, King. The elder Vidor started the boy in the movie business. And now look where he has landed

Gossip of the

You need an interpreter these days in Hollywood, as the studios are going in heavily for imported talent. Lon Chaney tries something new in make-up

By Agnes Smith

ONE must acquire the rating of a linguist if he is to continue to be of any consequence in the movie world. There are so few real American actors in Hollywood that it requires a squadron of interpreters to make a picture.

Swedes, English, Germans, Italians, Russians, Argentines and a few other nationalities are hogging the camera away from our one-hundred-per-cent. American thespians. I understand that Will Hays has already been prevailed upon to place an embargo on foreign faces. Included in the list of new immigrants is the Barrymore of Sweden, the Duse of the Argentine, the Jack Holt of Australia and the Bernhardt of Norway . . . not to mention Nanook of the North.

The foreign problem is causing much misunderstanding. During previous months we have related briefly some of the major troubles. "Bool" Montana lost his wine. A Swede who for lack of knowledge of our American methods, turned on the gas in his office without first lighting it. One of our foreign ladies said when she started talking salary, the figures became so involved that rather than try to understand she just retired and took what they gave her. I know an English actress who stormed a producer's office in this manner: "Mr. Blank, I demand my rights! I demand better stories. Really, I cannot understand the treatment you have accorded me." What she should have said is, "I want more jack and I want to get out of these horse operas you have been handing me or I'll quit your joint!"

A slap at any one-hundred-per-cent. American is the fact that foreigners are playing the parts of Puritans in "The Scarlet Letter." Einar Hansen, a new arrival from Sweden, and Marcelle Corday, a girl imported from France, no sooner passed thru the studio gates than they were acting the parts of Puritans. There is some logic in this, after all. Some of our Hollywood gals would be greatly miscast as Puritans. Besides, the original turkey shooters came from the old countries and if we want realism in the films it is no more than right that we should fetch a few more over for that purpose.

However, if the foreign invasion continues, some smart producer will wake up to the fact that we have an ideal cast for filming "The Tower of Babel." There wouldn't be a person in the world who couldn't shed a tear over this picture.

A RECORD number of movie stars attended the Fourth Annual Ball of the Newspaper Women's Club, held at the Ritz Carlton in New York. The Newspaper Ball is one of the best-managed and smartest affairs of New York's winter season. Everyone goes and the society crowd from Park Avenue mingles with the movie and theatrical celebrities. The Army and Navy are represented, as is Wall Street.

A lot of the credit for the success of the dance goes to Dorothy Herzog, movie reviewer for the *Daily Mirror*, and to Theodora Bean, chairman of the committee in the absence of Louella Parsons.

Altho she was just recovering from a bad cold, Marion Davies was present and enjoyed herself immensely. Marion

Camera Coasts

Pola and Valentino wont say "yes" or wont say "no." Hollywood goes in for vaccinations. Other news and anecdotes of your favorite players

AND MILTON HOWE

wore pink chiffon trimmed with ostrich feathers. May Allison was charming in a lavender gown and Doris Kenyon wore a green taffeta, made *bouffant*. Norma Talmadge and Joseph Schenck were there and so were Gloria Swanson and Henry Falaise. Lois Wilson looked very dashing in a red gown and Dorothy Gish wore a black dress with a wide lace collar. And Aileen Pringle was very lovely in a costume of powder blue. Among the others who had tables were Mr. and Mrs. Albert Parker, Mr. and Mrs. Thomas Meighan, Richard Dix and Milton Sills.

LON CHANEY'S next story is to be laid in Mandalay. Chaney is developing an entirely new character for the part. He will become blind in one eye, due to a cataract forming over the iris.

The miracles of make-up which Chaney performs startle even the blasé of Hollywood, who feel that they know all there is to know about fake limbs, eyes, etc. Lon's transformations are so complete and convincing that they excite considerable comment from the people of the profession.

Before perfecting the idea of the blind man, Chaney said he consulted several physicians to learn if any bad effects would result from the constant use of the make-up materials on such a sensitive organ as the eye.

A FAITHFUL little Jap servant accompanies Tom Moore wherever Tom may roam. He looks after everything belonging to the actor, even his finances.

Tom has the reputation of being a reckless, care-free Irishman who hasn't time to be bothered with financial worries. When the money runs low in the Moore treasury, Tom always knows it, for the little Jap will come to him and in a very meek voice say, "Well, Mr. Moore. I believe that we had better go to work, Mr. Moore."

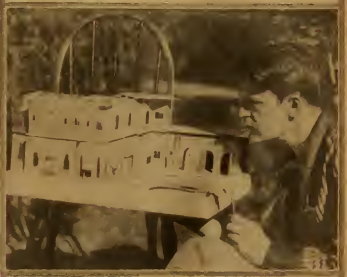
UNLESS she gets better rôles, Lois Wilson may sever her connections with Famous Players-Lasky. Lois has been playing routine parts for a long time and she is far from satisfied with the progress she has been making. As a matter of fact, Lois is an intelligent actress and her popularity is of the enduring sort. And so she is not at all afraid of free-lancing.

SOON after his marriage to Constance Talmadge, Captain Alastair Mackintosh departed from Hollywood and went to visit friends in Palm Beach. The bride, alas, had to remain in California to finish a picture. But Constance will join her husband later and they will go to Europe for a real honeymoon.

EDNA PURVIANCE will return to the screen, they say. The name of the picture is "The Sea Gull." And Ethel Clayton has been signed by Hal Roach to appear in comedies.

LYA DE PUTTI was operated on for appendicitis soon after her arrival in New York. One of her first callers was Paul Bern, the *Pollyanna* of directors. Mr. Bern likes the "vamp" type and he also enjoys doing good works. In fact, when a star

This gentleman will get $75,000 for directing Rudolph Valentino in "The Son of the Sheik." And he's worth it. Yes, it's George Fitzmaurice



Wallace MacDonald's hobby is building cardboard houses. This is the model of his own house, from which the architect worked

They are engaged. Robert Z. Leonard, former husband of Mae Murray, is going to marry Gertrude Olmstead. And so everyone is happy

Herald & Examiner, Chicago

Don Gillum

This little domestic scene—with the sign—explains itself

falls ill, Paul is right there with the doctor. In movie circles, this amiable weakness is known as Paul's "Armand complex."

THE big moment in the lives of the kitchen mechanics of Hollywood occurred recently when the Lasky studio held a sale of slightly worn garments from the wardrobe department. A portly cook walked away with the pumps Pola Negri wore in her latest picture. A chauffeur picked up a few five-gallon hats belonging to Jack Holt. Raymond Griffith's silk toppers brought bids from numerous dealers in high-class high hats. Goods worth thousands of dollars went under the hammer at a very low figure during the sale.

JACK HOLT'S young son, Tim, has a great love for horses, so his father took him to Del Monte where the big polo tournament of the year was being held. Jack's team emerged victors in their class at the events. After the games young Tim, who had been nicknamed by the fashionable crowd as Holt's colt, remarked, "Gee! I like the way you ride, Daddy, and the way you hit the ball. It seems to me that you ought to make a fair polo player some day."

On the way home Jack and his son motored past a ranch where several horses were grazing on the hillside. "Gee whiz, Daddy!" exclaimed Tim. "Look at all those horses going to waste."

RAYMOND HATTON and his old-time buddy, Wallace Beery, who made such a screamingly funny comedy, "Behind the Front," have shed a

The Shearer family on their way to the Coast. In the center is Norma. To the left is her sister and nephew. And to her right, is her mother

Pola Negri vamps Rudolph Valentino and all the telegraph wires get busy. Will they? Or wont they? The suspense is dreadful

International Newsreel

tear on each other's shoulders and parted, so far as pictures are concerned. Beery will play a prominent rôle in "Old Ironsides" and Hatton will pal with Jack Holt in "Born of the West." The studio is busily engaged in the search for a story for Hattor. and Beery.

"Good and Naughty" is to be the title of the next Pola Negri picture. Pola will play the part of a young American business woman . . . an architect. She is to be the "brains" of a big New York concern, and Tom Moore is the one who falls in love with her.

Cecil B. De Mille's latest feat of bravery is comparable to Daniel's lion-den act. De Mille had the courage to tell a woman she was too fat. In answer filed to Agnes Ayres' suit for breach of contract, De Mille stated that one reason Miss Ayres was not starred was because she had permitted herself to become too fat, thus detracting from her appearance and charm.

Many caustic words were passed back and forth between the actress and the producer. When asked if he had told Miss Ayres she was getting fat, De Mille replied, "I probably conveyed something to her about it, but I did not say, 'Lady, you are fat.'"

Last month we spoke of Pola going to Albuquerque to meet Rudolph Valentino. This month we will speak of both of them going to Del Monte only to meet each other. Marriage rumors, engagement and elopement stories kept the wires hot for many days while the two happened to be stopping in the same town.

It was rumored that an attorney for a large motion picture concern had warned the couple they couldn't get married until they had finished their present contracts. Then came a report from Del Monte that Pola Negri would "not deny nor affirm" the engagement.

Ho, hum! Lack-a-day.

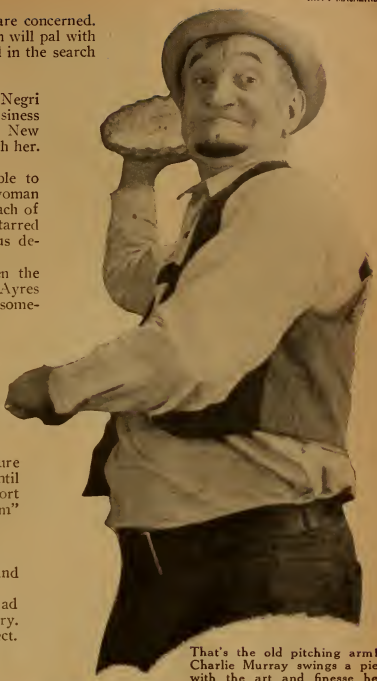
Every person in every studio was scratched the past month and a little serum injected to prevent a smallpox epidemic.

Stars, directors, prop boys, publicity men and producers had something in common to talk about without mentioning salary. Many were crippled temporarily when the vaccination took effect.

Legs suffered more than arms in the onslaught of needle jabbing. Antonio Moreno and Greta Garbo were the only ones known who took it in the arm. The reason Tony and Greta were vaccinated in this spot was because they were training for a dance which they do in their next picture. The vaccinating process is politely referred to in the jargon of pictures as long shots and close-ups. If the patient was stabbed on the arm, he received a close-up. The leg operation was alluded to as a long shot.

Those who like realism in pictures will be astonished at the fact that Olive Borden, who plays *Eve* in "Fig Leaves," will wear fifty thousand dollars' worth of clothes, thus putting the original Eve's sweet papa to shame to the tune of about forty-nine thousand nine hundred and ninety-nine. Olive is the only one of the Wampus baby stars of last year to attain stardom. Within the short period of twelve months she arose from obscure parts to the halo position of cinema society. She should

(*Continued on page 78*)



That's the old pitching arm! Charlie Murray swings a pie with the art and finesse he learned in his youth

Anna Q. Nilsson has her little joke. She presents Captain Roald Amundsen with a miniature pole

Movies are filmed to make money. But Rupert Julian feels that it would also be possible to film artistic two-reelers for the enjoyment of sophisticated audiences

Melbourne Spurr

Here is a plan for experimenting in inexpensive films that need not be made for the commercial market. Read the article and see what you think of Mr. Julian's idea

Starting Something New

By JANE TILTON

LURKING somewhere in the back of the mind of every big producer or director is the dear dream of the picture he *would* make if only the public would let him!

"Ah, in five or six years when these pictures grow up!" sighs Lubitsch.

"We cant touch *that*—it's beautiful but it ends unhappily!"

"The fans wont like *that*—it's whimsical and charming, but they wont understand it!"

"Yes, we'd like to do *that*—but it's too grim. I know it's powerful and the screen could handle it more dramatically than the stage does, but 'they' dont care for somber subjects."

So they tell you, with regretful little shakes of the head. . . .

BUT Rupert Julian does not shake his head.

He believes he knows how to make the "dear dream" come true, and what is more, he is about to test his theory.

"Publishers," he says, "make their money on 'best sellers,' but they put out also books of verse, essays, stories of such tone, theme or style as appeal to classes instead of masses. They dont do this at a loss, altho they dont expect to make a fortune out of it—and once in a while, one of these 'also rans' comes out at the head of the race.

"Producers can do the same thing with pictures.

"'Highbrows' complain that pictures are made for the average intelligence of children aged twelve, and exhibitors contend that so many young people and so many people of all ages who either cant or dont care to think attend the theaters that this condition will always exist.

"Grant you that. I dont say that I agree with it, but let's grant it, anyway.

"The solution is to make two-reel pictures, well acted, well directed, with big names and absorbing stories, and make them so economically that they can be marketed to advantage to a smaller, discriminating public.

"These two-reelers would correspond to one-act plays on the stage, or short stories in magazines, and could be offered as an evening of five two-reelers, or one- or two-reeler and a feature picture, or perhaps they might be used with a program of music, dancing, educational films, etc., or they might be taken out with concert tours.

"'That's all very well, you may say, but big names and good actors cost money and cant be wasted on two-reelers!'

"HERE'S the catch:

"Suppose these are made at a studio where a regular stock company of excellent actors is maintained—the salaries of these stars and featured players are paid whether they are working or not, and many big pictures have scenes in which two or three of them are not working.

"The two-reeler could be shot at the same time the feature is being made, and the elaborate sets built for the big picture could also be utilized by the little one, by shooting from a different camera angle, changing draperies, using small corners of sets not used in the chief story, and furnishing it with stuff from the prop room.

"Say, De Mille is making 'The Volga Boatman,' a Russian story. He is using William Boyd, Robert Edeson, Julia Faye and Elinor Fair of the stock company, and has had built some magnificent Russian sets and had made some gross of authentic Russian costumes for it.

(*Continued on page* 111)

WHY IS HOLLYWOOD?

Mr. Brewster tells you of the various factors that have made the California city the film center of the world

By Eugene V. Brewster

IT is not sunlight and climate, as most people suppose, that have made Hollywood the motion-picture producing center of the world. It was not these things that caused Al Christie to bring the old Nestor Company to Hollywood on October 27, 1911, which was the real beginning. It was because that company and other "independents" were being chased all over the East Coast by subpœna service from the Federal Government because they were using cameras that were alleged to be infringing on the protected rights of the then movie trust —"The Motion Picture Patents Company."

In those early days daylight studios were the rule and Kleig lights had not yet come into use, but nowadays daylight studios are practically unknown.

There are many reasons why the studios gradually centered in and around Hollywood, mainly, locations, characters, "props" and co-operation. Of course, the climate is an important element because every picture contains numerous scenes which must be shot out of doors, and California seems to have more sunlight and fair weather than any other locality in this hemisphere. The air is warm and balmy all day long, even in mid-winter; there is very little rain and practically no storms, and therefore one starts off with a splendid advantage in Hollywood, regardless of his purpose. Even so, the studios here are all provided with artificial light and heat, the early mornings and evenings being quite cool.

THE greatest variety of locations in the world can be had in California in the shortest time. One can leave a Hollywood studio at seven in the morning and by half-past eight be in the wildest country imaginable or on a seventeen-thousand-acre ranch. In four hours one could be up in the mountain lake region. In a day and a half one could be in Truckee, where the bulk of the winter and snow pictures are made. In a single day one can be in a little town north of San Francisco, which looks for all the world like an old-fashioned New England village. In forty-five minutes one can be on and deserted strip of Pacific Ocean beach. In three hours one can be on the barren desert, which has served for hundreds of settings for sheiks and Shebas. In an hour one can be in the midst of shipping at what is now the third port in the United States in ocean-going commerce. If one wants a city street, the city of Los Angeles with its million inhabitants provides every conceivable variety; many of its streets are purely American and others quite foreign in appearance.

Ever since Pioneer Al Christie led the movie production world to Hollywood, there has been a general influx of people from all over the civilized world who are interested one way or another in the motion-picture industry, and naturally there has grown up in Hollywood a great army of workers of all kinds and of all nationalities. Every conceivable type is available, even "freaks." Thus, if a picture cast requires a banker, an Indian, a fat man, a thin or a one-legged man, a giant, a dwarf, a bearded lady, a Chinaman —or whatnot —they can be had in Hollywood on a moment's notice. If the cast requires a circus, a tribe of Indians, a menagerie of wild animals,

(*Cont'd on page* 109)

Photo by Pacific & Atlantic

Just a nice, quiet home wedding. Constance Talmadge and Captain Alastair Mackintosh were married with little fuss and frill at Burlingame, California. In the party were Judge McAllister, Buster Keaton, Mrs. Peg Talmadge, William Rhinelander Stewart, Joseph Schenck and the bride's two sisters, Norma and Natalie. A week after the ceremony the bridegroom went to Palm Beach and the bride returned to work in Hollywood

Motion Picture Jr.

Volume I—No. 12 June, 1926

New Stars

THIS month might have been called child star month because some of the very best performances on the screen have been given by children. Some of these names may be new ones to you, but you ought to learn them, for we feel that you are going to hear more from them.

Virginia Marshall became one of the youngest leading ladies when she appeared with Tom Mix in "My Own Pal." She is just seven years old, you know, and that's quite young to take over the responsibility of a leading lady. But Virginia does it so well that people leaving the theater are heard talking of her with as much praise as they bestowed on Tom Mix and Tony.

Billy Butts plays a very important rôle in "The Tough Guy" with Fred Thomson. He gets into some really dangerous situations and he goes thru them without batting an eye. He certainly must be a brave little boy. One of the pleasant things that comes his way is his close association with Silver King. He rides him at top speed and that ought to make any boy happy.

Little Mary Louise Miller shared starring honors with Rin-Tin-Tin in "The Night Cry." You simply must not miss this picture, for it's one of the best that the wonderful dog ever made. Mary Louise, as the baby in the family, is carried off by a huge condor. You almost hold your breath as he soars high in the air with this tiny child and when she is rescued by Rinty you will want to clasp your hands with joy.

Frankie Darro, a favorite of long standing, has two rôles to his credit this month. He plays in "Born to Battle" with Tom Tyler and in "Kiki" with Norma Talmadge.

Director McGowan, who makes Our Gang Comedies, has two daughters of his own. Here you see them with their parents

Some of the month's best acting has come from our small friends. Have you seen them?

Letters to the Editor

Movie Jr. pays one dollar for the best letter received during the month

BETTY JACOBSEN, 34 New Britain Avenue, Hartford, Connecticut, is the winner of the one-dollar prize which MOVIE JR. offers every month to the little boy or girl who writes us the most interesting letter. We are publishing Betty's letter.

"Today I went to the movies and saw Mary Pickford in 'Little Annie Rooney.' I grade this picture excellent, for tho it was a little sad there were so many laughs you forget the sadness.

"Mary Pickford is a wonderful actress, I think, and I hope to see her in more kid pictures. I love them. All my friends who saw 'Little Annie Rooney' liked it. The others were good, but Mary is best."

Here is another letter which shows that our Junior readers are very good critics. This was written by Leona Chalmers, of Philadelphia.

"About a month ago I saw Douglas Fairbanks and Mary Astor in 'Don Q.' It was excellent, one of the best pictures I have seen in a long time. Doug was wonderful in every one of the tricks he did. His wonderful whip helped to make the picture more interesting. Mary Astor also deserves a lot of praise."

Francis Hyoms writes to tell us how much he likes MOVIE JR. We couldn't find his address on his letter, but this is what he says:

"I think it's a lovely idea to make a special place for us children. It makes us feel so important. I always turn to these pages first thing.

"The movie I have enjoyed most this year was 'A Kiss for Cinderella.' Tom Moore sure does make a fine policeman. I liked Betty Bronson better in 'Peter Pan.' I would like to have been one of those children who attended that marvelous ball."

Do you think Richard Dix still looks like his baby picture?

Marjorie Hughes, of Eggertsville, New York, pays her compliments, too.

"I just love MOVIE JR. and couldn't begin to tell you which thing I like best in it. There are so many nice things. I am glad we have such a nice Answer Man. Joey is so funny with his fat stomach."

Anna G. Hawks, 121 Summit Avenue, Summit, New Jersey, is another devoted reader.

"One of the reasons I like MOVIE JR., is that they write up the stars in such a nice familiar manner. I am very glad that it has an ANSWER MAN. In the March number I liked the pictures of Our Gang. I know lots of girls here read MOVIE JR. and all of them like it."

There are many, many more letters, but, of course, we cant publish all of them. Have you written your letter to MOVIE JR.? We are always glad to know what you think of the pictures you are seeing, who your favorite stars are, and just which stories and pictures you like in MOVIE JR.

The Junior Answer Man

JOE FRANK COBB
Answers the questions asked by our junior readers

ROSE.—These actresses are just five feet tall: Betty Bronson, Dorothy Gish, Bessie Love, Dorothy Mackaill, Shirley Mason and Mary Pickford. Sorry I couldn't get to you last month.

MILDRED.—Mae Murray recently secured a divorce from Robert Z. Leonard, the director. She is not related to Charles Murray. Mary Kornmann is about eleven years old and Jackie Coogan is twelve. Watch the magazine next month for June birthdays.

NELSON.—Jackie Coogan is now wearing his hair parted in the middle. Wesley Barry is eighteen. Mickey Bennett is twelve and you will see him soon in "The Old Army Game." He went to Florida to make part of that picture. You're a funny boy. You didn't ask about a single girl.

DOLORES.—Rin-Tin-Tin is eight years old. He has been in pictures three years. His owner and trainer is Lee Duncan. His latest picture is "The Night Cry," and he has been going around to the larger cities making personal appearances when that picture was shown. Dolores Costello is twenty years old. She has been in pictures about a year. Dolores is her real name. Is it your real name, too? Jackie Coogan was born October 26, 1914. He was born in New York City, but he has lived most of the time in California.

P. & A.

Sonny La Marr, adopted son of Barbara La Marr, has become a member of Tom Gallery's family, which consists also of Zasu Pitts and little Zasu Ann

MARY JANE.—Write to Farina in care of Hal Roach Studios, Culver City, California, and I think he will send you a photograph. Richard Dix was born July 18, 1894. Hoot Gibson's address is Universal Studios, Universal City. Write to Leslie Fenton at Fox Studios, 1401 Western Avenue, Hollywood.

HELEN.—John Gilbert will send you a photograph if you write to him at Metro-Goldwyn Studios, Culver City. Wait until you see him in "The Big Parade." He's great as a soldier.

BETTY.—Maxine Jones has never appeared on the screen. She is in Europe now with her mother and father. You might ask the Fox Publicity Department, Tenth Avenue and Fifty-fifth Street, New York City, for a picture of Maxine and her horse. Ruth Mix is in her early twenties. Her latest picture is "The Girl From Oklahoma," a Ward Lascelle production. Sally O'Neil was born October 23, 1908.

MIRIAM.—We dont furnish home addresses of the stars, but you can write to Mae Murray in care of Metro-Goldwyn Studios, Culver City. Viola Dana and Shirley Mason are sisters. Lloyd Hughes is Irish and American. His big police dog is named King.

BETTY B.—You will see Muriel Frances Dana next in "Mike." She will be glad to know that you like her.

QUESTIONELLE.—IS that a French word? Spec O'Donnell played in "Little Annie Rooney" and not Mickey Daniels. Norma Talmadge is thirty-two; Lillian Gish, thirty, and Marie Prevost, twenty-eight. Lillian Gish is not under the direction of D. W. Griffith now. Victor Seastrom is directing her in "The Scarlet Letter."

MILDRED.—Sure I like being the Jr. Answer Man, altho I get some pretty stiff questions sometimes. Sally O'Neil has three sisters and six brothers. Her sister, Sue O'Neil, is with Hal Roach Comedies. The easiest way to get a picture of a star is to write to him or her and enclose twenty-five cents. Richard Dix's address is at Famous Players Studios, Sixth and Pierce Avenues, Astoria, Long Island.

FRANK.—When Our Gang goes on location we always take along Mrs. Carter, who hears our daily lessons just the same as if we were in the studio. When we went to Catalina Island to make some of the scenes for "Buried Treasure," we had our lessons on the deck of the big steamer coming and going between Los Angeles and the island.

TOMBOY TESS.—Mr. McGowan says he couldn't use any more children in Our Gang now. George Ali played the part of *Nana* the dog in "Peter Pan."

MILDRED.—You had better forget it. There are enough children here for all the parts that need them.

WILLIAM.—Noah Beery has a son who is ten years old. Wallace Beery has no children.

BEATRICE.—You must be going to do a lot of writing. Here are the addresses you asked for: Norma Talmadge, United Studios, 5341 Melrose Avenue, Hollywood; Bebe Daniels, Famous Players, Sixth and Pierce Avenues, Astoria, Long Island; Dorothy Mackaill, Marshall Neilan Studios, 1845 Glendale Boulevard, Hollywood; Tom Mix, Fox Studios, address given above. Norma was born at Niagara Falls, May 2, 1897. She has dark-brown hair and eyes. She began her screen career as an extra with Vitagraph. Bebe has dark hair and eyes. She was born in Dallas, Texas, January 14, 1901. Her mother and grandmother live with her here in Hollywood.

Lars Hanson, the Swedish actor, swings little Doris Molloy between scenes

WARREN.—Jack Mulhall and Dorothy Mackaill are playing together in "Subway Sadie." The picture is being made in New York City.

ELIZABETH.—Mary McAlister and Kenneth Harlan will be seen together in "The Sap." Sally Ann is the name of the Carewe baby which arrived February 27th.

What Is An Epic Picture?

Elmer Clifton gives this definition: A great film is produced when a great thought is told in a simple way by an expert technician

Elmer Clifton took a vivid page from American history and transferred it to the screen in "Down to the Sea in Ships"

IT was in the little cutting-room in the west fortieth streets that Elmer Clifton, director, asked us what we thought constituted an epic picture. Had we never before spoken to him, we probably would have taken this for the cue to expostulate at length upon a subject about which we knew comparatively little. And just as probably Mr. Clifton would have listened patiently and would thereby have flattered us into the belief that we were really telling him something.

But having discovered long since that it is a custom of his (and one which other directors might well emulate) to ask questions from the least significant wayfarer about things to which he has devoted considerable thought, we turned the question, slightly changed, upon him:

"What *does* constitute an epic picture, Mr. Clifton?" we inquired.

And we are going to pass along some of the things which he said to us, as he sat cutting away on his latest film.

"An epic picture is produced, I believe, when (1) a great thought (2) is told in a simple and understandable way (3) by expert motion picture technicians.

"I want to stress that point—co-operation. Unless every man working on the picture, from director to the man who runs the projection machine in the smallest village theater, executes his work efficiently, the greatest theme can never get over to the public in epic form.

"*But*, on the other hand, a picture may be an excellent illustration of good craftsmanship, as many of the so-called epic pictures of today are, and still not be epic if the great thought is lacking. For that is of primary importance. It is something more than art. It is something more than craftsmanship, or tricks of photography. It is the *it* of the picture, the spirit.

When "The Covered Wagon" was first planned, the producers thought they were making just another Western picture. The idea back of the picture was greater than they imagined at the outset. And so what was to be merely a routine feature, became one of the masterpieces of the screen

Most pictures are made for the entertainment of a few hours. Only a small percentage of films attain a permanent place on the screen and in the affections of the public. "The Birth of a Nation," "The Big Parade," "The Covered Wagon," "The Miracle Man" and "Down to the Sea in Ships" belong to the list of great achievements.

By MIGNON RITTENHOUSE

"What then is this great thought? We will consider it as a thought to which sentimental and calloused alike respond, for it conveys a universal truth which uproots us from our own small selves, makes us become an impersonal part of some vast life current. It arouses sacred memories. It always inspires, and teaches progress.

"No picture which has for its theme morbidness, or that teaches the futility of human existence; no picture, be it ever so carefully handled, which is trite of theme, or lacks inspirational powers, can be termed epic, according to our understanding of the term."

WITH this definition in mind, let us consider some of the pictures which seem offhand to possess epic qualities. Agnes Smith gives a list of ten: "The Birth of a Nation," "The Big Parade," "Down to the Sea in Ships," "Way Down East," "Tol'able David," "Greed," "The Last Laugh," "The Kid," "The Covered Wagon," and "Stella Dallas."

Elmer Clifton gives a list of four: "The Birth of a Nation," "The Big Parade," "The Covered Wagon," "The Miracle Man," and adds with due modesty:

"The critics were kind enough to say that one of my own pictures, 'Down to the Sea in Ships,' is an epic. If this is so, the only reason I can see for its inclusion is the quality of authenticity carried by the picture. It was taken from the Biblical quotation: 'They that go down to the sea in ships, that do business in great waters. these see the works of the Lord, and his wonders in the deep.'

"My Quakers were real Quakers; they were children and grandchildren of those who lie buried in the little Quaker churchyard at New Bedford. One eighty-five-year-old lady, garbed in the Quaker costume of her grandmother, was seen to make her tottering way into the churchyard while we were shooting a scene outside the Quaker church. Standing over a tiny mound marked only by a plain, unimposing slab (the Quakers are only permitted to have the least adorned of monuments, two

(*Continued o.. page* 74)

The making of "The Big Parade," with John Gilbert and Renée Adorée, brought out a rare combination of acting and directorial talent

For all its sordidness, the production of "Greed" was animated by a great idea. But unfortunately, says Mr. Clifton, the theme was too unpleasant

"The Birth of a Nation" was the pioneer of all great pictures. This one film literally revolutionized the history of moving pictures

If You Love Your Work

Then you are willing to fight for it, as Olive Borden has discovered

By Alice Leslie

Autrey

Stardom came to Olive Borden as a reward of bravery. These new pictures show her as she appears in the leading rôle of "Yellow Fingers"

WE stood at the foot of the steps to the Rajah's palace—four-year-old Christinas of Japan and I — where the palm-bordered waters purled about the feet of fearsome plaster frogs with eyes as big as tennis balls. But we did not look at the frogs.

Above us, before the red and blue and gold of the palace, stood the Rajah and the Rajah's son—John Ince, in naval uniform, and Olive Borden, vivid as a flame in her royal robes. The cameras were shooting from the side and we could see the tragedy in Olive's sensitive face. She and John were parting forever.

"When that lady is sorry, I think I must cry!" sighed baby Christinas, tears standing in her beady eyes.

The very new star in the cinema heavens who earned that moving tribute is not yet nineteen. She comes from Virginia, has the dark hair and eyes, the gallant bearing and the soft rich drawl of the South.

She has climbed high in a short time, but she has not found the way an easy one. It has been literally a road of bruises and blisters, of danger, discouragement and near disaster.

Olive was sixteen when she announced to her business-woman mother that she would not go back to school. For fourteen of those sixteen years, Mrs. Borden, widowed very young, had supported them both in Norfolk's business circles, doing things she hated, chafing under routine, but keeping steadfastly on for her child's sake.

"If you wont go to school, you must work, Olive. I do not believe in idling. Work is the most vital thing in life, if you love what you are doing. Tell me what you want to do, and I shall see that you do it," said the wise mother.

Olive, who had always been mad about dramatics, did not hesitate. "The screen. Let's go to Hollywood!" she cried.

They went.

(*Continued on page* 86)

All Aboard the Limerick Liner

Tell your cousins, your uncles, your aunts,
If they'd like to go sailing to France
With a group of the best Movie stars in the West
And the jolliest, too — here's their chance.

The Liner will soon steam away,
So the passengers should not delay.
Dont you all want to go?
Then you must not say "No"—
"Oui, monsieur, très bien," you must say.

Pauline Garon will tell some wild stories
Of Francis MacDonald's new glories;
Fór an apache is he,
And as fierce as can be!

Norma Talmadge will sell you the news.
And tho wearing old garments and shoes,
She'll look cunning and cheeky
As the street *gamine Kiki*.

At the Palace of Versailles dont miss
Our Gloria dressed up like this.
Can you guess? It's so plain.
Why she's *Madame Sans-Gêne!*

One popular star you will see,
As you wander around gay Paree,
Is Mae Murray, of course,
On a dashing black horse,

To the country you'll go for a day,
And will find there Renée Adorée.
As a peasant coquette,
She's the sneppiest yet.

Are you aiming to be one of the lucky passengers on The Limerick Liner? We have $50.00 to divide among five writers of clever lines. Remember that the line you submit to complete a limerick must rhyme with the first two. Send as many as you like before May 20. Address: Limerick Contest, 175 Duffield Street, Brooklyn, N. Y.

"No Spik English"

Lya de Putti comes to these shores with only twenty words of our language. But she has lots of Patou gowns and good intentions

By SELMA ROBINSON

© Binder, Berlin

Lya de Putti will be a "vamp"—an English vamp—in the new Griffith picture, "Sorrows of Satan"

FOR five years at school I studied German, wrapping my tongue around umlauts and gutturals, all without a purpose. Once I had occasion to direct a German woman who had lost her way, but that was about all, and I cursed the youthful improvidence that made me study such a language when I might have studied French and bought myself a frock in Paris at regular, not American, prices. But now, it's all ridiculously clear to me. Now I see why I plodded thru five cases and three genders and millions of irregular verbs. To meet Lya de Putti, of course.

Meeting Lya de Putti is an event. When she first landed on our shores, the ship-news reporters, thanwhomest of cynics, who have met every celebrity from the Prince of Wales to Gloria Swanson, declared her to be the most fascinating trans-Atlantic passenger they had ever interviewed. Lovely to look at, charmingly mannered, intelligent, sympathetic, these are only a few of her attributes.

Arriving as she did on the crest of a murky wave of publicity, Putti was known all over the country, but not exactly as she wants to be known. The ship-news men, accustomed to notoriety seekers, were a little surprised to see her. They had expected quite a different sort of person. I, too, from the reports my friends had brought back from abroad of Germany's most talented film actress, was quite unprepared for her.

PUTTI—that's what everyone calls her—is of that cuddly height known as petite. Her jet-black hair is cut like Colleen Moore's, and she has large, dark eyes that seem larger and darker because of the forest of black lashes that surrounds them. Her mouth is quite the quaintest I have seen, like an exaggerated Cupid's bow. Her figure is slim and graceful and in her short Patou frock with its Peter Pan collar she looked like a schoolgirl. She dresses exquisitely.

Already she is learning to speak English. She boasted that she knew twenty words which she recited to me with gestures so that I should be sure to understand. "Denk you. Opp. Don. I em verry gled to meet you. Yes. No. How do you do." She told me in German, in that husky little voice of hers, how much she loved being in America. *"Ich bin so glücklich hier zu sein."*

"All of us in Germany have heard tales of the sincerity of you Americans, of your generosity, your friendliness and the gallantry of your men. But I thought they were all exaggerations and now I see that they were true," she said. "What impresses me most is your straightforwardness. On the Continent there is so much sly whispering, malicious gossip most of it. Oh, I am so happy to be here. Do you know what I did on the day after I landed? I wrote a long letter to all my friends at the UFA studios where I worked, telling them how wonderful a place this is. I have been here such a short time, but already I have forgotten that I have ever lived elsewhere."

WHEN Putti talks, her eyes talk, too. When she tells how she regrets the ugly rumors that preceded her here, there's only one thing you feel like doing—slaying the foreign press-agent who started the scandal. There was one story that her trunks were being held for nonpayment of rent, but strangely enough, when she arrived, eight trunks full of new gowns, wraps and suits, made for her by Patou followed her. In it was her wardrobe for the entire year, proving that she is a conservative person who realizes that good lines and simplicity are the essentials of dress.

Come to think of it, that same simplicity is the essence of Lya de Putti herself. There is nothing she will not tell you if you ask her. I asked her about her life, how she happened to become an actress.

"When I was only a little child, I used to dress myself in pretty rags and dance before the mirror," she told me. "I begged my mother to send me to dancing school so that I could learn to be a dancer, but she was horrified at the very idea of it. A dancer in a theater! Instead, I was sent to a convent, but the strict seclusion of it

(*Continued on page 99*)

THAT'S OUT

Some random shots by Tamar Lane. With pictures by Harry Taskey

Figure This Out

CONDUCTING a column such as this, which comments critically upon the various screen favorites, one learns many peculiar and interesting things. One learns them, I say, but one does not always understand them.

After several years of scribbling anent film matters, the writer has discovered one fact that particularly puzzles him. Such players as Ramon Novarro, Valentino and Douglas Fairbanks, for instance, are great and universal favorites. Yet it is possible to comment adversely upon them, or their works, without arousing much antagonism. In fact, I have written at various times uncomplimentary things about all these players without arousing a dissenting voice.

But there are three favorites on the screen whom it is impossible to criticize adversely, or even comment upon in slightly unfavorable tones, without arousing a complete storm of protest.

The Big Three

THIS favored trio is none other than—now prepare yourself for a shock—Thomas Meighan, Lon Chaney and Milton Sills. I have never yet ventured an opinion about one of these three that inferred, even so delicately, that perhaps they were not the greatest, grandest and most glorious actors in captivity, but that I received an avalanche of letters insinuating that I was everything from a crab to a saphead.

I dont know whether Meighan, Chaney and Sills have their admirers hypnotized or not, but I do know that it takes a five-ton truck for these boys to haul their salaries home every Saturday night.

The Unfortunate Three

ON the other hand, it is possible to say unkind things about certain players without drawing irate response, but to praise them highly is a sure sign that the mail man will shortly arrive with letters from a reader in Keokuk or Kalamazoo informing you that you are talking thru your hat.

The three players who stand out most prominently in my mind as fitting into this unfortunate class are: Gloria Swanson, Mae Murray and Lillian Gish. While each of this trio has won a legion of admirers, it seems that for some strange reason they have also aroused irritation in certain followers of the films who seem to resent anything said in favor of them.

Life's Little Mysteries

VERILY, verily, it takes a better man than I am to figure out the whys and wherefores of the peculiar tastes of the motion picture public.

Two well-known stars have risen to fame and fortune simply because the fans like their horses, and another company has kept itself out of the receivers' hands only by virtue of the fact that it has a police dog star that pack's crowds into the theaters.

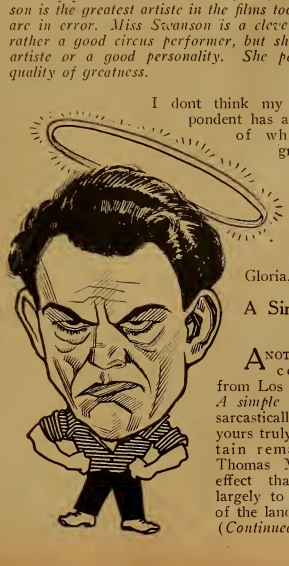
Laugh that off, or explain it—if you can.

Is Gloria Great?

SPEAKING of letters, and also to prove my aforesaid contentions, here is a caustic note recently received from a Detroit fan:

Dear Mr. Lane:

May I correct an erroneous statement made by you in the March issue, viz., that Gloria Swanson is the greatest artiste in the films today. In this you are in error. Miss Swanson is a clever craftsman and rather a good circus performer, but she is not a great artiste or a good personality. She possesses not one quality of greatness.



I dont think my Detroit correspondent has a very clear idea of what constitutes greatness on the screen and I would be interested to know whom she would rate as artists in preference to Gloria.

A Simple Meighan Admirer

ANOTHER letter recently arrived from Los Angeles, signed, *A simple country maiden,* sarcastically bawling out yours truly because of certain remarks made of Thomas Meighan to the effect that he appealed largely to the simple folk of the land.

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Honorable Mention

The outstanding performances of the month selected by Laurence Reid

Colleen Moore gives a zestful and lively performance in the screen adaptation of the musical comedy, "Irene." It's good, up-to-date light comedy

The work of Emily Fitzroy, in "The Bat," is exceptionally clever. Her deftly drawn characterization adds plausibility to an engrossing mystery story

The one and only Douglas Fairbanks is magnificent in "The Black Pirate." There may be greater actors on the screen than Fairbanks, but there certainly is no more vital and inspiring figure

To the right is Richard Dix, the most consistently popular of them all. His performance in "Let's Get Married" is up to his usual standard of excellence

"Tamed" isn't much of a picture, but Gloria Swanson plays it with a spirit deserving of better material. So let's give the little girl a hand!

By
LAURENCE REID

The Picture Parade

An impression of Douglas Fairbanks in "The Black Pirate," sketched by Victor de Pauw

The Black Pirate—Romantic Drama

THE resounding gong of the Fairbanks bell has rung again and the world of movie patrons pauses to listen. Doug, the bell-ringer, has again done his stuff. His newest opus, "The Black Pirate," is created out of sheer fancy. Naturally, it takes one back to boyhood days—what with its swashbuckling tale of piracy on the high seas—and flavored as it is with glamour, romance and adventure.

Fairbanks has a way of appealing to the boy in the man—which testifies to the enormous popularity of his pictures. It is very easy to say that "The Black Pirate" takes rank with the previous spectacles. While there is nothing unusual about the story, it, nevertheless, packs away a complete assortment of thrills. It holds one in a tight embrace, thru its melodramatic high lights and its atmosphere of natural color. In our opinion, it reveals the best color job ever shown. There are some beautiful scenes showing the moon kissing the water, the pirates swarming on the decks and clambering about in the rigging, and burying their treasure on the tropical isle.

The picture might have carried a little more variety, tho there isn't a single episode but what is executed in an ingenious manner. There may have been more drama in "Robin Hood" and "Don Q," but there is no denying that Doug's new creation contains a real spirit of romance and adventure. It will send the spectators away with a

Viola Dana and Robert Agnew in "The Great Love"

Willard Louis and Lowell Sherman in "The Love Toy"

George O'Brien and Florence Gilbert in "The Johnstown Flood"

feeling of having lived over the imaginative days of childhood. It should transport them.

As for Doug—well, he has never got more in character than in his present rôle. The main action depicts the rogues under the Jolly Roger looting a boat and blowing her up with the crew lashed to the masts. This gives Fairbanks his big opportunity as the lone survivor. He succeeds in being so convincing that you unconsciously assume his identity. He swears to bring the cutthroats to justice—and does it by joining the pirate band, capturing a merchant ship single-handed (the star displays some remarkable agility here), and rescuing the fair heroine. All of this calls for intensive activity on the part of Miss Pickford's husband—and if you cannot accept it all in the light of reality, you are forced, nevertheless, to admit that it contains action, beauty and imagination.

As in all the previous Fairbanks pictures, the acting is perfectly balanced. Those who stand out conspicuously are Billie Dove (who makes her second appearance in natural colors. She looked so replendent in "Wanderer of the Wasteland" that it was natural that she would be selected to play the leading feminine rôle here), Donald Crisp, Anders Randolph, Sam de Grasse, E. J. Ratcliffe and Fred Belcher. Albert Parker has done a magnificent piece of work in his direction. He has timed his scenes perfectly and got everything out of the action, characterization—and the colorful backgrounds.—*United Artists.*

Thomas Meighan in "The New Klondike"

Irene—Romance

With Colleen Moore determined to put over the musical-comedy heroines, there's no getting away from it that she appreciates her *forte* for light romance. Here is "Irene" coming along as a companion piece to "Sally," and the sponsors should feel proud of the effort.

Again we have the *Cinderella* pattern—the shop-girl carrying on with the rich society youth whom she meets in the first reel and marries in the last. As plots are concerned, it has no great amount of substance, but it manages to stir up a deal of fun—what with the star's pleasant drolleries.

The piece has been bolstered with a fashion show—which, naturally, places "Irene" as one of the expensive features of the season. Many lavish gowns are displayed on the mannequins—and the whole effect is executed in natural colors, to boot.

It's a nice little number and certain to please. The supporting players are good—especially Lloyd Hughes, George K. Arthur and Kate Price.—*First National.*

The New Klondike—Romantic Comedy

Well, it was bound to come that jokes about Florida real estate would be capitalized upon the screen. It has remained for Ring Lardner, the humorist, and Tom Geraghty, the scenario writer, to poke Florida in the ribs—and they do it in Tom Meighan's newest essay. Lardner's yarn concerns a baseball player who is parked in Florida with a big league team. Spring training, you know.

The ball-tosser finds himself out of a job when the strings are released—and with nothing left to do he goes into the real estate or option business—and takes most of his team-mates with him. There is a rich vein of complications which follow and they make this picture the best in which Meighan has appeared in a long, long time.

The star, as is customary with him, moves thru the scenes in his imperturbable manner—and there are several others with him, principally Lila Lee, and a young stage player, Paul Kelly, who looks like a real find.

The piece has some delightful touches—as, for instance, the episode in the real-estate office when an adroit salesman causes violin music to be played for prospective customers, the choice of melody depending upon the make-up or background of the soil seekers. There is no preachment here. For once Meighan gets away from the moral values. The result? A first-rate movie.—*Paramount.*

The Untamed Lady—Drama

They've not done so good by Gloria Swanson here. And by *they* we mean Fannie Hurst, who wrote it—and Paramount who deemed it worthy of the marquise's

Tom Mix, Virginia Marshall and Olive Borden in "My Own Pal"

Conway Tearle and Dorothy Mackaill in "The Dancer From Paris"

Sally O'Neil in "Don't"

talent. Miss Hurst has lately contributed "Mannequin," which was anything but inspired. As for "The Untamed Lady," it enters the same category. As Gloria is right up there on the pedestal, we naturally look for entertaining pictures from her. Can it be that they are hurrying her? Surely, from her secure position the movie public is deserving of much better stuff.

"The Untamed Lady" is a pretty sad affair—a dull and ordinary contraption. She does things here which are expected from types just breaking into the game. As a result, she shovels coal in the stoke-hold of a yacht, rides a horse cross country—and executes other tricks as the story demands.

Yes, it's pretty puerile stuff for the star who trod the heights in "The Humming Bird" and "Manhandled."—*Paramount.*

Bebe Daniels in "Miss Brewster's Millions"

The Love Toy—Light Comedy

If you care for the type of picture which is much—very much-ado-about nothing, then "The Love Toy" is your roast beef. They have some talented players in this piece whose efforts are totally wasted. With nothing much to keep it going, it is forced to rely upon a lot of titles—and these weaken it instead of helping it, because of their wise-cracking flavor.

The idea is altogether preposterous—in fact, it is quite ridiculous. It deals with the rise to power of an American youth who, disappointed in love, finds a new sweetheart and happiness in a mythical kingdom. Mr. Hero wins a couple of wars for *King Lavoris* and is rewarded by being made valet to His Majesty. When he rescues the princess from a hateful marriage—the ending puts a stop to it.

Had the plot been treated seriously or been approached with a better sense of burlesque, it might have rung the bell. Some good performers are present, including Lowell Sherman and Willard Louis, but their efforts are wasted.—*Warner Brothers.*

Let's Get Married—Comedy

Richard Dix continues to show himself as a first-class comedian. His newest wheeze, "Let's Get Married," is a speedy, rollicking farce which breezes along at high tension, giving evidence that the star and his director, Gregory La Cava, know what they are about.

Dix under the guidance of La Cava, has become more sure of himself, more spontaneous in his work. He takes the barriers as easily and surely as a champion hurdler—and if he continues to shine, the time will come when he will be classified as our best light comedian.

The new number is our old theatrical playmate, "The Man From Mexico," toned up to suit picture conveniences. It is a simple yarn of a rich and rough play-boy who gets sent to jail for thirty days. The high jinks are indulged in by Dix and Edna May Oliver, a comédienne with a real sense of characterization. Miss Oliver scores a genuine hit as the buyer of Bibles who loves to bask in the radiance of supper clubs. Lois Wilson has very little to do, but she makes a charming heroine.

The big high light is Dix's performance. Keep your eyes on him—and on La Cava. Some critic is going to "discover" them one of these days.—*Paramount.*

The Bat—Mystery Melodrama

A weird and creepy melodrama stalks across the silversheet in this camera study of a most successful stage-play. It is almost as engrossing and nearly as jumpy and "quivery" as its original. For one thing, it goes quite beyond the stage mechanics due to the limitless possibilities of the camera to capitalize its hokum. The only thing missing is the registration of vocal fright. But if you dont watch out, you are apt to supply the missing note in the intensity with which you watch the weird proceedings.

The purpose here is to place the audience on the anxious seat—plunge the spectators into a spooky atmosphere—and then turn on the startling lights and shadows. You sense an impression of unknown terror in trying to identify Mr. Bat and what he's up to next. Suffice to say that the time passes quickly with this melodrama—with its strange goings-on—and what-not.

It's a competent cast that keeps you interested—with Emily Fitzroy carrying on the best acting. You'll like "The Bat." It'll acquaint you with your spine and the

(*Continued on page* 80)

WHOSE HAND?

F. Vance de Revere gives you a character reading of three more stars. Can you guess the owners of these hands?

Apeda

A TINY hand belonging to a big person, not big in size or stature, but in her ability and in her importance as an actress upon the screen. This hand is as versatile as its owner and shows much more ability and talents than any hands I have analyzed. Her hands are very limber and flexible, showing a splendid conversationalist, one who talks easily and well, also a person who is very adjustable to others and a splendid mixer, one with great nervous force and considerable magnetism. The smooth jointed fingers denote a very inspirational nature and the little pads or cushions on her finger-tips prove her to be a very sensitive person, one who feels things and knows them intuitively to such an extent that, at times, her instinctive knowledge of human nature would make her unhappy. This coupled with her hollow palm and, other faculties, would greatly affect her outlook on life. Notice the squareness of this hand with the square finger-tips, showing the true hand of the artist. You have heard the saying, "Artistic to her finger-tips," well, here you have it. This person could do most anything artistic; sketch, draw, sculpture, good musical sense, design and create and has dramatic ability. The unusual thing about the hand is the combination of artistic and practical. This hand unconsciously dominates people and conditions: an independent person in both thought and actions. Personally, I wish that I had a hand like this with its many talents and capabilities.

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IN contrast to the little hand is this very masculine hand. A hand of good size and proportion which corresponds with the owner's face. Notice how the third finger dominates the hand and also notice the good length of the little finger. This, with other characteristics shown in the hand, proves great dramatic talent. This hand shows dramatic ability; a hand which is capable. The short index-finger shows a forceful nature which accomplishes results thru tact rather than by forcing his own opinions upon others. Such an individual has an underestimation of his own abilities. This hand shows a very emotional, highly inspirational, sensitive person with a nervous temperament. These qualities are all necessary assets for his work. The hand denotes a very affectionate nature, one quick to forgive and overlook the faults of others. The good breadth of the hand would give practicability. This nice young man has not married but, from the Palmistry view-point, which I am not using in this analysis but, because I know it will interest you I will tell you, he will surely marry. The thumb denotes a very honest, frank, outspoken nature, one whose honesty and frankness of speech frequently rebound to his disadvantage. There is great independence of both action and thought shown in this hand, also great physical strength and endurance; a person who like to talk and have a good time and one who enjoys companionship and people. In other words, he is a man's man, very human and very likable.

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THE three hands on this page are, as you will notice, quite different and, the three individuals to whom they belong are quite unalike, altho having some few similar characteristics. This hand belongs to a person of good height, lean and muscular, with a face having more length than breadth. Such a person would have a restless, active nature which must have activity and plenty of variety and change. The third finger dominates, giving a love of the artistic, also good dramatic sense. The thumb has good length, which proves a person who is persistent and has much determination, altho other things in the hand would denote an individual who, while persistent, is not aggressive and has a soft, gentle, easy manner, always ready to be kind and charitable toward others. One who always prefers to say "yes" rather than "no" and one who would not wilfully hurt others but would frequently put herself to inconvenience and trouble to do a kindness for some one she liked. This hand shows a very affectionate disposition, one whose heart rules her head. Great tact and diplomacy are shown here and a nature which loves pretty things and has great love for luxury and comfort. Courage of her convictions and independence of action, altho not independence of thought. The lovely smooth jointed fingers give inspiration to her work and the breadth of her palm gives much common sense, good business judgment and practicability. Sympathy and kindness are dominate in this person's nature.

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Editor's Note.—On page 93, you will find the pictures of the stars whose hands were analyzed last month. In the July Issue, F. Vance de Revere will continue her fascinating hand readings of the prominent stars.

The Utmost In Directors

With inspiration, courage and a few million dollars, Cecil B. De Mille sets out to make another great spectacle

By Agnes Smith

Melbourne Spurr

Neither a fanatic nor an egotist, De Mille has been both misunderstood and maligned in the movies — but never underpaid

HE'S supposed to be the very quintessence of a movie director. It has been reported that he is the fellow who invented the megaphone, the puttee, the soft shirt and the chair with his name on the back. He has been the original of countless figures of movie directors that you have seen on the stage, the screen, and in the comic weeklies. In the public mind, he is the personification of the utmost in directors.

More than Griffith, more than von Stroheim and more than Mickey Neilan, Cecil B. De Mille has been made into a statue of the Great God Director. And all the idol smashers in the business have taken turns at throwing their hatchets at him.

Among other picturesque qualities, De Mille is supposed to be Poison to Interviewers. If you dont agree with him, so the rumor goes, you are kicked out of his presence.

In face of these stories, this interviewer is delighted to report that Mr. De Mille's "Yes" complex—if he ever really had one—is as completely cured as Mr. Griffith's tendency to make curtain speeches. Instead of finding Mr. De Mille a fluent talker, in the Old Testament manner, I found him a willing listener.

De Mille looks like a shrewd Yankee and acts like a cautious, clever business man. If it weren't for his cool, intelligent eyes, he would be insignificant-looking. But when he talks, he quickly reveals his qualities of greatness.

Here, you realize, is a man who is unusually sensitive to suggestion. Here, too, is a man with a love of beauty that amounts almost to a mania. And a love of beauty for beauty itself is not a common thing in this day and age; it is a quality that is ridiculed, misunderstood and often persecuted.

De Mille's sensitiveness to suggestion was a trait that came out early in the interview. He told me how he happened to make "The Volga Boatman." On a trip to New York, he saw a painting, exhibited in the window of an art shop on a side street. The painting represented a Russian peasant with his face and arms uplifted to the sun, while around him were grouped other peasants, sunk in animal fatigue.

De Mille studied the painting and went back to the hotel, with the first outline of the story in his mind. The next day, he had plotted out his production and he went back to see the painting, really expecting to find the story, as he had conceived it, set forth on canvas. A second look told him that the painting wasn't so good after all. He had given it a story value, which it hadn't even pretended to possess; and he had woven about it ideas which weren't there at all.

The De Mille mania for beauty is so evident in all his pictures that it has become a sort of trademark. To De Mille, no situation is fine unless it is fine to the eye. No spiritual message is great unless it is tricked out in Apocryphal splendor. A noble thought, in itself, isn't enough for him; it needs to be nobly dressed. A great deed isn't sufficient; it must also look like a great deed.

De Mille realizes that he cannot make little pictures—moderately expensive ones. Nor can he make reasonably expensive pictures. If he is to go forward in the business he must spend millions and produce more "Ten Commandments." The public demands big pictures from him and he, himself, is uncomfortable when he is producing small ones—as uncomfortable as a Western rancher in a two-room apartment.

Just now a tremendous task faces him—the biggest that he has undertaken. He must spend millions on a picture and he must produce it himself, without the comforting resources of a big company to back him.

When De Mille told me about his plans, he said that the idea must come from "out there." And he also went on to say that his own brain would have to do the rest of the work.

His expression of his problem was a wonderful bit of self-revelation. For De Mille is probably the one director in all the movies who consciously or unconsciously believes in an outside Inspirational Force that works, in some mystic fashion, with his own brain. When he

(*Continued on page* 116)

SEARCHING FOR STARS

The Paramount School is open to *Cinderellas*. But, says Sam Wood, director of the School picture, *Cinderella* must have personality

By Durham Thorp

NOW that the first class has graduated from the Paramount School of Acting and the first picture, "Fascinating Youth," has been released for the approval of the public, the men back of the school have had time to sum up their experiences and find out just what they have learned in playing the interesting game of being godfather to aspiring *Cinderellas*.

No one has been in closer touch with the sixteen pupils of the first class in the school than Sam Wood, who directed the boys and girls in "Fascinating Youth," their first professional effort.

It *is* a pity that all the pretty little *Cinderellas* and *Cinders* (whatever the masculine form of this name may be) cannot be visited by that fairy godmother for whom they pine and languish in such drear and desolate solitude. It was in this somewhat jocular vein that I had hoped to cast this interview; but, it cant be done and I suppose I must make the best of it. Heigh-ho, woe is me.

Sam Wood directing Iris Grey and Greg Blackton in "Fascinating Youth"

For the Paramount Picture School is a really interesting institution that has been—is still, and will also in the future be—worked up with the greatest thought on the part of many people—and with an almost unlimited amount of enthusiasm on the part of Sam Wood, the director of this picture, the tentative title of which is "Glorious Youth," and whose cast comprises the sixteen students of this peculiar college (and, incidentally, "college" is a word that Mr. Wood prefers infinitely to "school").

When I met Mr. Wood, he was snatching a box labeled "Epicure Brand Chili Sauce" from amidst the snow of a scene in which a sled bearing Ralph Lewis and Joe Burke tears in a mad and uncontrolled dash down a mountainside, thru a forest—half of which they take with them—and so to destruction. As we shook hands, I noticed a singular thing about his smile: the corners tightened and then curled up, while the center opened in a manner that suggested relaxation rather than muscular effort—it was as tho all the muscles had gone to tighten the compression and curl of the corners, and the center simply opened on this release from their control. A pleasingly unaffected smile.

We parried a moment with pleasantries, as was natural, and then he told me of this school, for admission to which all *Cinderellas* long. How he had thought of the idea for many years. "It's necessary! All other big industries try to assure themselves of an adequate supply of raw material—why shouldn't we?" And how, when Mr. Lasky, thinking independently along similar lines, had organized this school, he had been sent for to direct this picture that is to be the culmination of the scholastic period—the examination, as it were.

"Personality—no, *screen* personality is the thing they must have. It's more important than acting—there's no dearth of actors, and it's up to us to give them the experience. One year of the individual training they get here is worth more than almost unlimited amount of the hit-and-miss sort. But what we want is potential stars—when you see just one flash on the screen, it's got to make you say: 'I like that kid!'

"What we want is the people you turn around to look at in the street. The girl who can make an eight-dollar dress look more attractive than the latest and most expensive Paris creation would on another; the boy who makes you lose all thought of clothes.

"I'd like to take a cameraman and go tramping all about the country looking for these people—there must be so many who dont come to us. I really wouldn't have to look, I'd simply wait until they hit my attention. Then I'd make a test, talk to them, find out all about their interests—oh, *everything* about them."

He saw my eyes wander, and followed their gaze to the point on which they focused. He smiled.

"See! She has personality. You'd turn to look at her."

This was rather unfair—for I had turned to look at little Josephine Dunn, a gray whisp with yellow hair, and would have done so anywhere. I smiled.

AGAIN the conversation was broken so that he might continue with his work; and when he came back to me, it was with another thought.

"Handling sixteen at once is hard work. I really think two is the ideal number—two to be used with experienced players. The results would be better.

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The Movies Capture the Army

Built to protect New York from "the wicked redcoats," old Fort Schuyler is now a useful film setting

An army officer's wife writes of the visitors who come to Fort Schuyler for locations

By Janet de Witt M. Slauson

LITTLE old Fort Schuyler, away out on the edge of the Bronx is one Army post that positively enjoys being invaded by foreign armies. When early some bright morning you see Austrian troops streaming across the parade-ground, or great busses loaded with armed *Légionaires* roll past to the Old Fort, you're not at all alarmed. But you are thrilled, and call to the family: "Some more movies at the Old Fort! Phone Headquarters and ask who it is. Gloria Swanson? How priceless! Milton Sills? How thrilling!"

The whole post is agog. Of course, routine military duties must be observed, the babies must get some care, and some food must be prepared. But everyone from the Commanding Officer to the raw recruit, from the Colonel's Lady to Judy O'Grady, spends every possible moment within the gray walls of the Fort, ordinarily so deserted, now so full of life and color.

Fort Schuyler is situated on the end of a long narrow neck of land, just where the Sound ends and the East River begins. It was completed in 1835 and with its sister fort, Totten, on the Long Island shore, was intended to help protect New York against any further invasions of the "wicked redcoats." There never has been any action here, and so the military foresight of its builders was not so good, but they certainly must have been the very first to foresee the rise of motion pictures when they put up such a marvelous location—an old-world fortress within the limits of Greater New York! Great gray stone walls, magnificent arches, nail-studded doorways leading into dim stone corridors, deep-casemented windows opening on the Sound, sally-ports, turrets, ramps, winding stairs, wrought-iron balconies, courtyards with old, old trees—what more can a director want for a prison, a castle, or a foreign fortress?

Everyone at the Post liked Milton Sills

A CLEVER location scout discovered it years ago for some forgotten film of Alice Brady's. It furnished the setting for the poignant prison scenes between Elsie Ferguson and Wallace Reid in the screen version of Peter Ibbetsen" (Was it called "Forever"?). Then, its military glory departed, there dawned on its gray walls the glory of Gloria!

You remember the scenes from the women's prison in the "Humming-Bird"? When the prison is struck by a Boche bomb, shrieking women prisoners race along a great balcony and thru stone corridors. "The Humming-Bird" dashes to freedom down a stone staircase. Come out and I'll show you the corridors, the balcony, the staircase. They weren't torn down like *Ben Hur's* Colosseum. They've been right there for ninety years. In the summer of '24, Gloria came out several times for two pictures. For the royal romance of "Her Love Story," the Old Fort served as the old-world castle of some tiny kingdom to be found on the same map with Graustark and Ruritania. Again, for the "Wages of Virtue" it was transformed by oriental awnings along the balcony and soft tan paints over the gray stone into the Algerian barracks of the *"Premier Régiment de la Légion Etrangère."* Few people outside of those to whom is vouchsafed the freedom of Hollywood have ever seen anything so thrilling as that great arched inner court where the moon poured over the ramparts only to be paled by the Kleig lights, where the bright red breeches of the *Légionaires* outshone the O. D. of the ring of admiring dough-boys, and where Gloria in gypsy garb vamped and bribed the cruel corporal into sparing her lover (Ben Lyon) from further punishment.

(Continued on page 78)

These Stars Were Born In May

Murray
Douglas Fairbanks
May 23

Waxman
Rudolph Valentino
May 6

Mae Murray
May 10

Jack Holt
May 1

Abbé
Norma Talmadge
May 2

"Shall I Go Into the Movies?"

Marion Meyer Drew will cast your horoscope and tell you if the stars forecast a career for you in the movies

Josephine R., May 1st:

You have a most interesting horoscope. The conjunction of your Moon with the ruling planet of the movies, Neptune, is indicative of some success either directly or indirectly thru your interest in this combination of art and business. I would advise you to plan for a business position with your local theater or some similar post rather than to save your money for a ticket to Hollywood, however. Your questions as to the movies will probably be settled for you in about six years when you seem due to marry a man considerably older than yourself.

Fred M., July 14th:

Here's a chap who has common sense enough to know that a great interest in a subject does not always mean talent for it. As a matter of fact, he possesses an appreciation of the artistic side of the motion picture field that is usually lacking in its devotees. But he is studying interior decorating and is apparently on the right track. I am going to advise this young man to stick to that field, because he has a splendid chart for the making of both money and reputation in some specialized form of creative work—but not in the movies.

Dorothy C., May 11th:

Your horoscope indicates some ability as a speaker, singer or entertainer, as the sign governing the voice is remarkably strong. Have you considered developing this talent along the line which appeals to you most? Your voice would be useless to you in motion picture work, and were you so engaged your greatest asset would be unknown. I believe that with hard work and much perseverance you can make a success on the stage or as a singer, but it's not easy, and you rather prefer taking things as they come anyway, without making much effort to improve conditions. Think over the work required and your own temperament before making your decision, for without great ambition you would become one of the large army of stage failures.

EDITOR'S NOTE: **The Editor of MOTION PICTURE MAGAZINE hopes that this department will be of benefit as well as entertainment to its readers, but neither this publication nor the writer of this department can assume responsibility for any statements made herein, because inaccurate data is sometimes furnished even tho the sender may have every reason to believe it correct.**

All comments made are based on Astrological rules. In order to apply these rules to the Horoscope of the individual, the following facts about yourself must be submitted:

Your date of birth.

Your year of birth.

City or nearest town and county of birth.

The hour and minute of the day or night.

Sex.

Robert N., December 30th

Why dont you study law, Robert? You have just the kind of mentality that is most successful when dealing with political and economic problems. You'd find motion picture work very trivial and uninteresting—to your personality—and that would interfere seriously with your success, as sincerity registers on the screen just as strongly as does a hooked nose or a neat ankle.

Gladys M., August 26th:

You should be teaching or writing or in some way dealing with paper, print, the written or the spoken word, for your horoscope discloses a literary turn of mind and a critical faculty rather than a creative, artistic or

(*Continued on page* 96)

MISS ELINOR PATTERSON is the beautiful young daughter of Mr. and Mrs. Joseph Medill Patterson and a great-granddaughter of the late Joseph Medill, who founded one of Chicago's most distinguished families.

Miss Patterson made a brilliant debut in Chicago society but after one season determined to go on the stage. After a winter of training in a dramatic school she was chosen for the part of "The Nun," shown in the oval, in the famous Reinhardt-Gest spectacle, "The Miracle." She plays her part with inspiration that marks the true dramatic gift

MISS ELINOR PATTERSON *daughter of* *Mr. and Mrs.* JOSEPH MEDILL PATTERSON

tells how a doubly taxed skin can best be cared for

"A DEBUT as gay as a burst of jazz! Teas, balls, the opera! Heavenly for a year, but after a season I turned to something more substantial—the theatre! You know what that means—just when one is slaving one's hardest one has to appear one's best! For the skin which is doubly taxed by society and professional life and which must be kept clear and free from weariness, Pond's Two Creams are perfect."

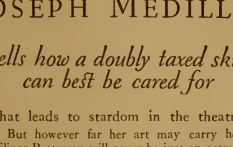
Elinor Patterson

ELINOR PATTERSON is an artist born. With a background of wealth, position and aristocratic family traditions, all the tendencies of her life have been to accent her beauty and feminine charm in a purely social way.

But with determination almost paradoxical in a body of such fragile and exquisite blonde beauty she turned her steps from the too easy path of social success and directed them to the often stony road that leads to stardom in the theatre.

But however far her art may carry her, Elinor Patterson will never be just an actress. Wherever she goes she is drawn into social life. Her charm and beauty and her family's prestige make this inevitable. So she has to be doubly prepared, to appear before the world which sees her across the footlights, the world which sees her on the ballroom floor.

HER lovely skin with its rare petal texture, its flush of unfolding youth, its transparent delicacy, in spite of the double strain put upon it, must be kept in all its present perishable loveliness—imperishable!



THE TWO CREAMS *the younger set is using*

Miss Patterson believes this end can be achieved by the following use of Pond's Two Creams:

For cleansing your skin, apply Pond's Cold Cream lavishly, before retiring and frequently during the day. Leave it on a few moments. Wipe off with a soft cloth or tissue, repeat the process and finish with a dash of cold water. *For a delicate, smooth finish*, a firm powder base and protection against dirt and weather, apply Pond's Vanishing Cream after every daytime cleansing with Pond's Cold Cream.

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YES and NO

SAY IT WITH LETTERS

Have you a kick against the movies? Then dont suffer in silence. Write us a letter about it. Have you a favorite that you want to tell the world about? Then remember that it isn't fair to keep the good news to yourself. This department is devoted to your opinions and you are the boss of this page

WHEN the MOTION PICTURE MAGAZINE enters the house there is a scramble for it by the different members of the family, from grandmother to six-year-old. All seven of the family are interested in pictures and there is always a discussion going on about them. Of course, in a family of this size each one has his likes and dislikes. What interests seventeen-year-old daughter does not interest fifteen-year-old son. On most comedies the family generally agrees. Whenever brother sees a picture, his appreciation is expressed by the single word, "Great," and his disapproval by "Bum Picture" (not very elegant but very expressive). Eight-year-old is not so discriminating as seventeen-year-old, but she, like brother, likes plenty of action and comedy. Six-year-old, after hearing a discussion of Harold Lloyd in "Hot Water," still laments that we failed to let her see Harold Lloyd "In the Bath Tub," as she calls it.

Now, then, there is a little criticism that I have long wanted to offer concerning certain pictures about artists. Being the wife of one for nineteen years, I feel as tho I know them. The pictures always show the artist in an immaculate smock with not a daub of paint on it, generally in a luxuriously furnished room painting daintily on a picture. It may be true in pictures, but I dont believe you will find it so in real life. My husband has a nicely furnished studio, too, with Oriental rugs, etc., but he does his painting up-stairs in a room that is bare of rugs, for when he is painting he cannot be bothered to remember that he mustn't drop paint on the floor. Several artists that I know are the same way. A newspaper man told me that when they show a newspaper room in pictures he has the same complaint, for newspaper men, like artists, cannot be bothered by such a little thing as tidiness.

MR. C. MERRYMAN,
Los Angeles, California.

How many readers agree with me in saying that Ford Sterling, Charles Murray and Hank Mann are deserving of more favorable mention than they receive? I was simply delighted with Ford Sterling's rendition of the part he played in "The American Venus." I was so amused that I forgot to notice that the picture was an exhibition of limbs.

In the years of long ago I enjoyed the great stage artists and was carried away with the beauty of the voice, the tender sentiments of masterful writers, and forgot that the grass was unreal, the trees painted. The motion pictures have been far more enjoyable to me. Here all is as I PICTURED it in my mind, and not conjured up by the speech "pronounced trippingly on the tongue." Here the beautiful maiden IS beautiful; the Prince Charming IS just like I want him to be; the castle IS a castle with a moat.

Perhaps the words of my son when quite young will express what I mean. One day he said, "Mother, please do not read me any more fairy tales, because the movies are fairy tales come true." He saw the Oz stories on the screen after having heard them read, and he saw "Cinderella," too, and others.

MRS. M. HAPPEL,
Cleburne, Texas.

RUIN stares him in the face—ruin and disgrace. With trembling hand he opens the top drawer of his writing desk. Death or dishonor? He fumbles among the papers in the drawer and brings forth—yes, fellow fans, you are right. The revolver in the drawer. How many times have we been forced to witness its inevitable appearance? If only they would keep it in the waste-paper basket for a change! But no; so long as there exists the unscrupulous finances; so long as there is the poor old ruined father; so long as there is the rejected suitor driven to drink or drugs, so long will there be the revolver in the drawer.

But have you noticed that this dear old friend has now two serious rivals? It has, it has, indeed. They are the burning match, and the crushed flower.

The match is struck, the idea comes, or the charms of a fan companion are too overwhelming, attention wanders, the match burns down to the fingers, and the director sits back and congratulates himself on a neat little bit of symbolical business. Rex Ingram started it in "The Four Horsemen," and now there are few male stars who cannot boast of having had their fingers burnt in the cause of art.

Then there is the crushed flower, emblem of the heroine's white innocence trampled beneath the heel of vice. Should she wed when her father, rather than her heart, bids her, she inevitably drops a flower from her bridal bouquet, to be trodden under foot in a special close-up. Should her young eyes be opened to the wickedness of this sad world, there is sure to be a convenient flower within reach of the large foot of the naughty gentleman who represents the aforementioned wickedness.

Oh, well, who cares! After all, we go to be amused and not to criticise.

So, long live the movies; and the MOTION PICTURE MAGAZINE! and Mr. Tamar Lane, who just loves this sort of thing, and can see further than most people in the business.

DORIS BROCKWAY,
Kent, England.

OH, why was Lois Moran chosen for *Laurel* in "Stella Dallas"? I have tried repeatedly to justify Samuel Goldwyn's choice but I cant. She is not, at least from her pictures, the least bit good looking. *Laurel*, as we imagined from Mrs. Prouty's story, was tall and graceful, with a slender, aloof type of beauty. So far as I can see, Miss Moran does not meet with any of these requirements to look successfully like we would want *Laurel* to look. Miss Moran may be an excellent actress and a distinct personality, but she should not have been allowed to play this part.

MOTION PICTURE MAGAZINE is undeniably the cleverest magazine of the screen. Its features are unique. Success to it.

ALLADINE BELL.
Logan, Utah.

MY, oh, my! What a "panning" the critics are giving Paramount's big special, "The Vanishing American"! Outside of the beautiful scenery of God's great out-of-doors, and the magnificent acting of Richard Dix in the leading male rôle, there is nothing to it, in their opinion. Needless to say, this picture may not have turned out to be the masterpiece that we had expected, but yet it was the means of bringing out more clearly the fact that Richard Dix is one of the greatest actors appearing upon the screen today! His portrayal of the Indian character, *Nophaie*, stamps him as an artist! One of the finest—and they are such a minority! Mr. Zukor and Mr. Lasky, please give him the best rôles, for he surely is deserving of them!

HAROLD REVINE,
Ottawa, Ontario, Canada.

MOTION PICTURE MAGAZINE is the best and most interesting magazine in the world. I enjoy every article in it immensely. The April number was splendid, especially the article about Gloria Swanson by Selma Robinson. She certainly told us the truth about Gloria.

I, too, will say, like *A. V.* of N. J.

(*Continued on page* 106)

YOUR opinions on subjects relating to the movies and their players may be worth actual money to you, if you can express them clearly in a snappy letter of one to three hundred words. A five-dollar prize is awarded for the best letter of the month, which will be printed at the head of this department. One dollar is paid for the excerpts printed from others. Write us an interesting letter, giving reasons for your likes and dislikes. Sign your full name and give your address. We will use initials only if requested.

Send to YES AND NO, 175 Dufficld St., Brooklyn, N. Y.

The Beauty of Children's Hair Depends upon Shampooing

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Try this quick and simple method which thousands of mothers now use. See the difference it will make in the appearance of YOUR CHILD'S hair. Note how it gives life and lustre, how it brings out all the natural wave and color. See how soft and silky, bright and fresh-looking the hair will look.

ANY child can have hair that is beautiful, healthy and luxuriant.

It is NO LONGER a matter of luck. The beauty of a child's hair depends ALMOST ENTIRELY upon the way you shampoo it.

Proper shampooing is what makes it soft and silky. It brings out all the real life and lustre, all the natural wave and color and leaves it fresh-looking, glossy and bright.

When a child's hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because its hair has not been shampooed properly.

While children's hair must have frequent and regular washing to keep it beautiful, fine, young hair and tender scalps cannot stand the harsh effect of free alkali which is common in ordinary soaps. The free alkali soon dries the scalp, makes the hair brittle and ruins it. That is why discriminating mothers everywhere, now use Mulsified cocoanut oil shampoo. This clear, pure and entirely greaseless product brings out all the real beauty of the hair and cannot possibly injure. It does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just follow this simple method.

A Simple, Easy Method

FIRST, wet the hair and scalp in clear, warm water. Then apply a little Mulsified cocoanut oil shampoo.

Two or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp.

After rubbing in the rich, creamy Mulsified lather, give the hair a good rinsing. Then use another application of Mulsified, again working up a lather and rubbing it in briskly as before. After the final washing, rinse the hair and scalp in at least two changes of clear, fresh, warm water. This is very important.

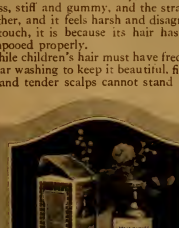
Just Notice the Difference

YOU will notice the difference in your hair even before it is dry, for it will be delightfully soft and silky. The entire mass, even while wet, will feel loose, fluffy and light to the touch and be so clean it will fairly squeak when you pull it through your fingers.

After a Mulsified shampoo you will find your hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

If you want your child to always be remembered for its beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified cocoanut oil shampoo. This regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage.

You can get Mulsified cocoanut oil shampoo at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.



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The Box-Office Speaks

THE six best sellers of last month continue practically unchanged. King Vidor's "The Big Parade" and Harold Lloyd's "The Freshman" are still leading the field, followed by John Barrymore's "The Sea Beast," Eric von Stroheim's "The Merry Widow," Doug Fairbanks' "Don Q," and Charlie Chaplin's "The Gold Rush." One of the most popular program pictures of the month was "The Cohens and Kellys," which, by the way, is the subject of litigation by the producers of the stage hit, "Abie's Irish Rose."

In New York "The Big Parade" has held up strongly at the Astor Theater. Its lowest point was reached during Holy Week, when the receipts dropped to $20,000. However, this was only several hundred off, to be checked against the drop of thousands registered by almost all other Broadway houses. "The Big Parade" is keeping above $18,500 at Grauman's Egyptian in Los Angeles and is establishing another record at the Garrick in Chicago, where it has not fallen below $15,000. Until "The Big Parade" and "Ben-Hur" scored big hits, Chicago had been looked upon as an impossible city for a $2.00 film run. In Baltimore "The Big Parade" did four weeks, never going below $12,000.

The Six Best Sellers:

"The Big Parade"
"The Freshman"
"The Sea Beast"
"The Merry Widow"
"Don Q"
"The Gold Rush"

The Most Popular of the Older Pictures:

"The Ten Commandments"
"The Iron Horse"
"The Vanishing American"

THE surprising strength shown by John Barrymore's "The Sea Beast" continues. It had a long run at Warner's Theater in New York, never going below $18,000. It was booked for four weeks at the Stanton in Philadelphia and the run was extended, since the picture held steadily over $12,000. Only two other films have equaled this in Philadelphia this year: "The Freshman" and "The Gold Rush."

At this writing "The Sea Beast" is in its fifth week at the Figueroa in Los Angeles at $10,000 a week or better. It has just opened at the St. Francis in San Francisco at $18,000. It was a hit in Baltimore, running three weeks.

"Ben-Hur" hit its lowest point at Cohan's Theater in New York during Holy Week, falling to $15,900. At Woods' in Chicago the run was extended after the original booking of seven weeks. "Ben-Hur" held above $14,000 there.

Excellent reports continue to come in on "The Merry Widow" from all parts of America. It was brought back to the Capitol in New York after its long run at the Embassy. At the Capitol it was held for two weeks, reaching $120.000 in fourteen days.

"DON Q" continues a box-office smash. Mary Pickford's "Little Annie Rooney" has been averaging almost as good as Charlie Chaplin's "The Gold Rush." In fact, the Chaplin comedy has brought some bad box-office reports. The comedy has not been consistent in its results.

Fairbanks' new picture, "The Black Pirate," gives indications of being the biggest success of this star's career. It has been sweeping along at the Selwyn Theater in New York. In its fourth week at this writing it is going at a $21,000 gait, topping all the big specials on Broadway.

It is impossible to estimate "La Bohème" yet. It is doing well at the Embassy in New York, running to $9,000 a week. "Mare Nostrum," the Rex Ingram special, has been slumping at the Criterion. It started well, drawing heavily from the Italian and Spanish population. "Stella Dallas" has been waning steadily at the Apollo Theater. It is down to $6,300 at this writing.

"The Wanderer," the Biblical special, continues to be a flop about the country. Its latest collapse was registered at the Metropolitan in Los Angeles.

$10.00 for the best title to this picture!

The law's off—send as many titles as you like, and length up to fifty words, in prose or verse. They must reach this office not later than May 15, and no titles will be returned. Address them: Title Contest, 175 Duffield Street, Brooklyn, New York.

Among the current new pictures, as noted, "The Cohens and Kellys" is going big. Marion Davies' "Beverly of Graustark" is giving every indication of being a record breaker. It opened in San Francisco to better than $22,000 at the Warfield.

The Paramount war comedy, "Behind the Front," is doing splendidly. Thomas Meighan's "The New Klondike" appears to be his best picture in a long time. Colleen Moore's "Irene" is denting theater records here and there. Norma Talmadge's "Graustark" and "The Dark Angel" hold up strongly among the slightly older films.

Even the trying light of afternoon does not dismay the woman who uses her correct tone of Pompeian Bloom for the desired note of color in her cheeks.

The blonde with very fair skin finds a natural tone for her cheeks in the Light Bloom or the new Oriental tint.

Perfectly Natural

Pompeian Bloom gives your cheeks a color exquisitely real

By MADAME JEANNETTE

Famous cosmetician, retained by The Pompeian Laboratories as a consultant to give authentic advice regarding the care of the skin and the proper use of beauty preparations.

I RECENTLY overheard one of my friends say to another: "You, for one, need no rouge, my dear. What lovely natural coloring!" But the truth was this—like thousands of other women, she had found a rouge that gave her cheeks the exquisite natural coloring of a girl in her 'teens. That rouge is Pompeian Bloom.

Today women everywhere realize the necessity of using rouge that matches perfectly their natural skin-tones. And when they use the right shade of Bloom the wholly natural effect is achieved.

From the shade chart you can easily select the particular shade of Pompeian Bloom for your type of complexion.

SHADE CHART *for selecting your correct tone of Pompeian Bloom*

Medium Skin: The average American woman has the medium skin-tone—pleasantly warm in tone, with a faint suggestion of old ivory or sun-kissed russet. The *Medium* tone of Pompeian Bloom just suits this type of skin.

If you are slightly tanned, you may find the *Orange* tint more becoming. And sometimes women with medium skin who have very dark hair get a brilliant result with the *Oriental* tint.

Olive Skin: Women with the true olive skin are generally dark of eyes and hair—and require the *Dark* tone of Pompeian Bloom. If you wish to accent the brilliancy of your complexion, the *Oriental* tint will accomplish it.

Pink Skin: This is the youthful skin, most often found in blondes or red-haired women, and should use the *Oriental* tint.

White Skin: If you have this rare type of skin, use the *Light* tone of Bloom.

Special Note: An unusual coloring of hair and eyes sometimes demands a different selection of Bloom-tone from those above. If in doubt, write a description of your skin, hair and eyes to me for special advice.

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Name.....
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City.....State.....
Shade of rouge wanted.....

This coupon void after Nov. 1, 1926.

What Is An Epic Picture?

(*Continued from page* 55)

feet in height erected in their memory), she stood there a moment, and breathed softly: 'Well, grandmother, I am here.'

"This scene impressed me more than I care to tell.

"The ships in the picture were the real ships; the whales were real whales, and the boys who got in small boats to fight for their lives were the sons of men who many years before had braved the Seven Seas as great American whalesmen. And dont forget that it was an American whalesman who first dropped anchor in English waters with the Yankee ensign flying at the mast carrying a message to the world of the independence of this country.

"Somehow, I believe that this same spirit, which has made the United States the greatest country in the world today, made, in a much smaller way, 'Down to the Sea in Ships,' because the people of New Bedford lived over again the early pages of American history, and saturated the film with the true atmosphere of those whaling days. All of us were inoculated with the spirit; we felt that we had something worth putting across; we were literally carried along, as ships on a great river, by the idea.

"And it is events like these which can be seen in 'The Big Parade' and 'The Covered Wagon.' Both of these pictures have interesting stories behind them which do not actually appear on the screen, but which are largely responsible for their success.

"I understand that when 'The Big Parade' was originally purchased, the producers little thought that it would be one of the big pictures of the year. It was only after conferences between Irving Thalberg, assistant production chief of Metro-Goldwyn-Mayer (who was the first one to see its possibilities), Jack Gilbert, the star, and King Vidor, director, that enthusiasm was aroused about it. But once fired with vim, Vidor and Gilbert used to shake hands daily, and repeat: 'For Grauman's Egyptian.' Which meant that they were going to make a tremendous effort to turn out a picture worthy of being shown in a theater which shows only the biggest and best pictures.

"It is said that when 'The Covered Wagon' was first completed, the result was so much greater than was originally conceived that the producers went back again fired by its theme, and spent many months completing this story of the great West. I do not know how many people felt as I did about it, but I still have the buffalo horns taken from a buffalo which my grandfather shot when he crossed the plains in a covered wagon that he and his family might live. I still have his powder-horn, and I can still remember the tears in his eyes when he gave it to me. He is ninety-eight now, and I often feel that when the family reads the newspaper to him telling of the aeroplanes which cross our country with such tremendous speed that he thinks back to those pioneer covered-wagon days.

"I have included 'The Miracle Man' in my list of epic pictures. This picture teaches to mankind a great lesson, the lesson of faith. In order to have epic qualities, a picture need not sweep on the screen like a mural painting. Too many people mistake vastness for the quality of epic. An epic picture can be produced with only three talented characters in the cast.

"'The Birth of a Nation' is of course epic, as great an illustration of the epic picture as has yet been produced.

"'Tol'able David,' 'Greed,' 'Way Down East,' and 'The Kid,' are excellent pictures, but I do not think that they could be classed as epics.

"'Tol'able David' taught the lesson of duty, and gave the audience some great dramatic thrills that could only have been obtained by a master hand, but lacked theme. Duty is not an epic theme, it is too obviously man-made. It was something more than duty that caused our ancestors to cross the plains, or Columbus to discover America.

"The theme of 'Greed' is too repellent to be considered epic; it tends toward retrogression.

"Concerning 'Stella Dallas' and 'The Last Laugh' I cannot say, for I have not yet seen them.

"There will be many who will not agree with this choice. There will be some who will include on their list pictures which might have become epic, but which fell short of the mark because the producers and technicians failed to realize their epic qualities."

But in making out your list ask yourself these three questions: Is the theme of the picture a great theme? Is the story told in a simple and understandable way? And are the technicians who handle the picture presenting it to you in an expert manner? If you can answer "yes" to all three queries, you can be sure you are on the trail of an epic picture.

Graustark of Beverly Hills

(*Continued from page* 37)

they are lucky—that the screen is first—and, oh, well, we have to throw a party once in a while, but why should we stay in because we have callers?

Not Marion Davies.

She looks more than ever a golden daffodil against the dark paneled walls of her living-room. Tea is served and she is the gracious hostess of those who "happened to drop in." The word "career" seems farther removed from her than electricity from the early Phœnicians.

Beside her is a sewing-basket with the dainty-flowered chiffon she had been fashioning into a dress.

"I'm terribly domestic!" she laughed. "I cant seem to get over being delighted to have a home to be domestic in. I used to be on the stage——"

"Dont I remember!" broke in a guest. "The first time I ever saw you, you were singing in 'Oh, Boy.' No, wait—let me show you how well I can see you! You had on a white dress ruffled all the way down——"

"It was pink."

"Was it? Well, maybe it was—but you were the most beautiful thing I ever saw. You looked like a million dollars—but you couldn't sing."

"Yes, wasn't I dreadful?" remembered the hostess, gaily. "One night the audience laughed and I walked off the stage and nearly got fired!"

"But your funny little voice got me. When I met another girl with a voice exactly like it, I married her."

"Nobody could have a voice like it. The girls in the show used to tell me what to do for it. I swallowed vaseline by the tube. That was supposed to oil up the muscles or something. Then they told me to take a raw egg in sherry and that dried up my throat. Then they said a taste of champagne would do it. It didn't.

"How in the world they ever let me go on singing, I dont know. The song had been written for a French actress who was to be in the show. Something happened to her. I was standing under the producer's elbow when they were discussing the song, and I said: 'Let me sing it!'

"He tried out my voice in a small room. I sang as loudly as I could and it sounded all right, so they took a chance. But once I got into a theater!

"You should have been there at the Century Theater the night I sang in a musical comedy there! You know how enormous the Century is! Possibly the audience saw my mouth moving, but certainly they heard nothing coming out.

"I thought I wanted to be a musical-comedy star. I danced—oh, I used to work at my dancing!—acrobatic stuff, cartwheels and all—and I thought if I kept on at my voice I'd get it in shape.

"Now, I wouldn't go back to the stage. I'd rather do musical comedies on the screen. I'm doing one next—'The Red Mill.' I'm to be the little Dutch girl, the innkeeper's daughter. Not that you will know the child!

"I wasn't in 'The Red Mill' on the stage, but I was in one Montgomery and Stone thing—'Chin Chin.' You wouldn't remember me. I was one of five hundred chorus girls, more or less. We had to stick our five hundred heads thru holes in the back drop; we were supposed to be flowers. I was on the top tier. All went well until the framework I was standing on suddenly crashed down on the girl below, driving her head between her shoulders. She had to go to the hospital. It left me chinning myself on the back drop. I hung there until rescued, but the audience must have thought me a most unhappy-looking blossom."

And there she was talking with another guest about what to buy for dinner and where to buy it, for all the world as if she were a young housekeeper in a Hollywood bungalow court, instead of a star whose name sparkles in electrics in theaters all over the world.

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(Please write plainly)

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If free booklet only is wanted, check here ☐

Dressing the Sets

(*Continued from page 35*)

Fortunately, I have done a number of court-rooms before and know the technical details, but in a realistic scene such as this everything must be exact, or an attorney or judge may write and complain.

"Sets are usually made very deep and rather narrow on account of the camera, and furniture must be arranged so that nothing is hidden. It is well to have an interesting piece of furniture in the foreground, but the set is, of course, subservient to the action and since what happens in it is more important than the place, beauty must often be sacrificed to drama.

"Perhaps they tell me they need a room with four doors. No room with four doors is as lovely as one with fewer, but I must fit them in the best way possible.

"We must know about rooms in bad, as well as those in perfect taste. In 'Miss Brewster's Millions,' we have many sets showing terrific exaggeration—the dresser, for example, in *Miss Brewster's* bedroom is ten feet across.

"When we have to do sets dealing with life in England or on the Continent, I know what is required since I have traveled abroad a great deal. But when a story deals with Japan or China or India, it is well to call in an expert, since there are points no outsider can cover—just as a military expert is necessary on a war story."

TOM GUBBINS is Hollywood's Chinese expert. He was born in Brooklyn, but lived most of his life in China, where he goes every other year now to add to his collection of things Oriental.

Mr. Gubbins furnishes and dresses sets for pictures dealing with the Oriental, advises on details of manners, customs and dress and interprets to Chinese players used in the scene. He is acting in this capacity now for the production of "Yellow Fingers," Olive Borden's first starring vehicle.

"I learn the action of each scene and dress it with that in mind," said Mr. Gubbins. "In this case, the story is laid in the Malay archipelago, where one may find Turks, Chinese, Malays, East Indians and Europeans. The café we use is kept by a French woman for Europeans. We dress it with the things she would be able to get there—teakwood tables and stools, the bar common to the islands, and the masks of sacred lion and dragon to keep away evil spirits—matting walls, sarongs used as awnings, and native musical instruments.

"The throne room is dressed without chairs and tables, since the rajah is a Malay and those received sit on cushions on the floor. The throne, however, is French, since he spent some time in France and is supposed to have acquired a fondness for French things.

"A part of my job is to advise directors how a Chinaman behaves in certain situations and what is etiquette in the Orient. Men and women are never seated together in a café, but are put at separate tables. A Chinaman never salaams. Why directors so frequently insist on salaams, I dont know. A Chinaman holds his own hands and moves them up and down as he bows.

"A favorite so-called 'Chinese' attitude assumed by players is the arms crossed, hands-up-sleeves position. A Chinaman does that only when he is meditating and then he walks up and down."

DRESSING a set once may be all very well, but try to dress it second time exactly as you did the first after a lapse of four months! That feat fell to Liell K. Vedder, technical expert for Harold Lloyd, during the making of "Girl Shy."

"We had a tailor shop arranged with elaborate detail. When it was finished, a few scenes were shot and we were told it would not be needed again. Four months later, it was decided to add to the tailor shop sequence. We had forgotten how the set was dressed and had to copy the whole thing from the picture made at the time. Imagine counting the boxes, replacing fashion sheets, looking out for colors that showed only black, white and gray on our print!

"Weddings are a nuisance when it takes two weeks to shoot the wedding scene and the flowers used must be replaced every day with blooms exactly like those of the day before. Johyna Ralston carried a bouquet of orchids, bridal roses and lilies-of-the-valley and I hardly breathed a deep breath until the sequence was over, for fear the country would get out of orchids before we finished shooting.

"Besides keeping up on the etiquette of a wedding today, you must know that of a wedding twenty years ago, of one in France or Holland, and the difference between Colonial Virginia and Colonial New England. In Harold's present picture, we have a wedding in the New York Bowery. Decorating the Mission had to be done from the bum's angle—tinsel and paper roses, chrysanthemums stuck in beer bottles, large bows of cheese-cloth and Japanese lanterns.

"One of the hardest things I ever had to do was to make a room ten feet wider. It was papered in a hideous wall-paper that had been chosen for its comedy value. There was no more such wall-paper. I went everywhere. Factories didn't make it—nobody handled it. At last I got an artist to paint it on a blank wall."

WHEN pictures were very, very young, all sets were simply painted on canvas. Did they want a fireplace? The scene artist painted one. Did they want a picture on the wall? It was painted there.

"Then we began to use compo board," remembered Mr. Freudemann. "We painted moldings on the board, then we got moldings and put them on. Rapid progress has been made in ten years, and now everything is real. Rugs are the best, antiques are real, furniture and furnishings are exactly what they seem to be.

"Right now we have a small set—a modiste shop—in which the furnishings alone are valued at ten thousand dollars, and that is not much of a set as sets go these days.

"What we cant get, we make, but there are rental places and antique dealers who supply us from their collections with whatever we need for period or type. On our Russian set we have just had to make a peasant's bed and some stoves and heaters.

"The great problem is to make each set look as tho it had been lived in. It is easier to do this in less elaborate sets."

BEN CARRÉ, who has recently finished the sets for "Don Juan," is now engaged in planning those for John Barrymore's third production, "The Tavern Knight."

"I shall have six weeks' preparation for this picture," said Mr. Carré, "but I should not attempt it if I had not had much experience in this period also. It is seventeenth-century England and will be most interesting.

"I have a theory about pictures. I believe that the past should be hardly more than a big outline, the present very realistic, and the future fantastic.

"In 'Don Juan,' we have the prolog, which is what a little boy remembers—what happened twenty years before the story—so my sets are designed with the feeling that this is all broad outline strokes—for how much detail can you remember after twenty years?

"Composition is to me important. A set must look well from many angles, since cameras are set in various positions.

"In 1910, when I was with Gaumont in Paris, I introduced color into the sets for the sake of the actors, and we found it relieved the hardness of black and white and was more interesting. Now I make all my sketches in color and they are photographed so that the final result will be seen."

The pink sheets and yellow table-cloths that puzzle the studio visitor are direct results of these early experiments.

"IT is not interesting to see too much floor, so the artist will use stairways or balconies or terraces that the picture need not always be at the bottom of the frame. Thus we lift the composition. Thus we vary the actors' exits and entrances and give them room for different business.

"Contrast must be carefully done. A dark floor should have contrasting furniture. A blonde star should be set off against a dark set, and a brunette against a light one.

"Taupe, mulberry and blue draperies are more commonly used, altho sometimes the draperies may be matched to the set.

"Properties that require close-ups must be carefully selected. A key of five hundred years ago must be of that period. When were letters sealed? When merely rolled?

"But I first read the script and discover the dramatic scene and build for that, for after all, the people come into the theater to see what the actors are doing, not where they are doing it—altho that is interesting, too!"

What Does It Cost to Go Into the Movies?

Is it possible for a young man or a young woman to come to New York and, even with extraordinary luck, earn enough money in the studios to pay for living expenses? Or must the movie aspirant have some money to invest in a career? Mignon Rittenhouse has investigated the conditions surrounding movie "extra" work in New York. She tells you about the methods of casting in the studio. And she tells you just what "extra" work means in actual money. You will find a complete and comprehensive survey of the "extra's" working conditions in the New York studios in the July issue of MOTION PICTURE MAGAZINE.

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By ELLEN J. BUCKLAND
Graduate Nurse

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No laundry—discard as easily as a piece of tissue

Gossip of the Camera Coasts

(*Continued from page 49*)

be given the blue-handled cup for accomplishment, for she deserves it.

I CAN now understand one reason why people want to work in an Elinor Glyn picture. Elinor does all the work. She has more ambition and enthusiasm than a squirrel in a circular cage. Madam Glyn arrives at the studio before the gateman has opened his other eye. She immediately starts her work, supervising wardrobe, checking locations, dressing sets, etc. Tony Moreno, who is playing the principal rôle in her present picture, told me that she is one of the most remarkable women he has met. According to Tony's account of Elinor's activities, Thomas Edison undoubtedly has the sleeping sickness.

RUDOLPH VALENTINO fired his cook and hired another. The discharged gal returned with the avowed intention of cutting the new queen of the oven right out of the picture. Armed with a pair of scissors, Mrs. Von Aicken, that's the former cook's name, charged into the sheik's home. She couldn't find the new servant, so she went to the wardrobe and proceeded to cut to pieces the uniforms of all the house flunkies. She severed the buttons from the chauffeur's coat and clipped the maids' aprons down to doily size. Rudy called the police, who placed her in jail until her husband arrived and made an adjustment of damages.

IF the beautiful Claire Windsor is to be called by any other name, she should be called a faddist. We have known Claire over a period of years and have observed that with the coming of the robins she develops a new hobby. This spring it is various forms of glassware that provide an outlet for her spare change. Last year she collected perfumes and the year before she made a hobby of dolls. Next year she may be hoarding up old theater stubs or maybe postage stamps.

HOLLYWOOD is noted for its bum food. Most of the restaurants are dens filled with digestive impossibilities. However, if you are a good burglar or you have influential friends, you might pick up a good meal at one of the following toothpick dives. Take your choice:

Jack Holt's home . . . excellent steaks with mushrooms and pie *par excellence*.

Antonio Moreno's. . . hot Spanish menu.

Raymond Hatton's . . . excellent old home cooking of the Iowa variety.

Claire Windsor's . . . if you look at Claire, the food doesn't matter.

Mary Philbin's . . . corned beef and cabbage if you call Mary's mother two hours before dinner-time.

If you patronize the above places, we guarantee that you will leave the table feeling like a pacified boa-constrictor at a circus.

LON CHANEY was driving peacefully down the boulevard. Suddenly from behind came loud honking and much shouting. Thinking the Hollywood police had made another mistake, Lon pulled over to the curb. The pursuing car rolled up. At the wheel was Johnny Walker, the *Beau Brummel* of La Brea Avenue. He was laughing loudly.

"Have you heard the latest one on you, Lon?"

"No," replied Chaney. "But I suppose I was mistaken for a June bug."

"Oh!" exclaimed Johnny, "You've heard it. Haw! Haw!"

Which reminds us that Lew Cody is ready to shoot both guns at the next person who pulls the old wheeze about him being related to Buffalo Bill Cody.

IF you want to know just how hard-boiled the gatemen are in Hollywood, the following may illustrate to you just why they have the reputation for eating fried railroad spikes.

Willis Goldbeck, the scenarist, had been called to the studio by one of the company officials. When Willis arrived, the gateman growled, "Got you vaccination certificate?"

"No," replied Goldbeck meekly. "Am I supposed to have one this morning?"

"Yes you are and them's my orders."

Rather than submit to further physical examination, he went home without seeing the boss. Two hours later the officials called him and demanded to know why he hadn't arrived. After many explanations he was allowed to return to the studio and thumb his nose at the gateman who looked at him as he would at a leper.

ANTONIO MORENO has completed his second picture since his return from abroad where he played the featured rôle in Rex Ingram's "Mare Nostrum." Since his sojourn in Europe, Tony has played the leading rôle opposite Marion Davies in "Beverly of Graustark" and the leading rôle in Elinor Glyn's "Love's Blindness." He will start work immediately in the leading male rôle of "The Temptress."

Tony says he will go abroad again next year, providing he can spare the time. He wants to make it entirely a pleasure trip, spending considerable time with his mother at Campemento, Spain.

A NEW trick in saving production cost of pictures is about to be instigated by George Fitzmaurice and Herbert Brenon, according to Hollywood reports. Brenon is on location at Yuma, Arizona, with thousands of extra people and much equipment which he is using for the filming of "Beau Geste." Fitzmaurice will go to the same location for the filming of "The Son of the Sheik" with Rudolph Valentino. The two directors plan to exchange equipment and extra people, thus cutting down production expense. Fitzmaurice is to be paid the highest sum ever given a director for handling the megaphone on a single production. He will receive $75,000 for making "The Son of the Sheik."

MAE MURRAY will return to Hollywood with a new contract. When her agreement with Metro-Goldwyn-Mayer expired, Mae went abroad with the idea of getting a contract with one of the foreign concerns. Something happened which prevented the European deal from going thru, so Mae returned to Hollywood. The name of her next picture has not been announced.

The Movies Capture the Army

(*Continued from page 67*)

KEEPING up the traditions of Army hospitality gives us a rare chance for personal contact with our favorite stars! Miss Swanson accepted the use of our quarters for changing her costumes, and with Allan Dwan and Ben Lyon took pot-luck at our family dinner. Fancy the bliss of my then ten-year-old daughter at sitting down to dinner with her adored Gloria! I overheard her later telling a playmate, "She isn't a bit stuck-up. She let me try on her wig!" As a charming courtesy in return for the use of the Fort and incidentally our quarters, Mr. Dwan sent a cameraman over to the beach the next morning to take the children of the post in swimming. After trying to round up fifteen children, four Airedales and a bulldog in front of the cameraman, I have unbounded respect for even the least of the directors! The film was given us, and "Fort Schuyler's Baby Bathing Beauties" had quite a run at the Post Exchange movies that winter.

And recently it was Milton Sills! In rolled two huge busses, filled with Italian and Austrian soldiers. (The Italians were genuinely Italian if not genuinely soldiers, for they needed an interpreter.) In came a big car with Mr. Sills and his director. Over we rushed to the Old Fort, and found that this time they were using the quaint outer court. The film is "Puppets," a story of the World War from the rather original angle of the Italian-Austrian front.

Here is a hint of the plot as Milton Sills outlined it to my husband. The Italian owner of a puppet-show is dratted, sent to the front, deafened by shell-shock, captured and taken to an Austrian prison camp. S. O. L.! Milton Sills is cast as the Italian prisoner. The Old Fort is cast as the Austrian prison. The prisoner is heart-sick because cut off from news from home. A new prisoner just brought in proves to be a friend who has recent news from the home town, but it's far from cheering. The new prisoner cannot talk to the deaf hero, especially with guards around. But there is a patch of new-fallen snow. ("That's why we dashed out this morning from the studio—and the light's wonderful, too.") The friend traces in the snow, "She and Bruno"—for a sheik cousin, *Bruno*, has just run off with the hero's wife. But before he can write more, a brutal Austrian guard kicks him away, and scuffs out the writing, leaving the poor man several shades more heart-sick than before.

AND now let me quote from an article, "What Counts at the Box-Office?" in the March *Motion Picture Classic*: "There are a lot of players of mysterious popularity—difficult to define. Milton Sills is one of them." And again: "Milton Sills is another box-office puzzle. A player of average histrionic ability, moderately good-looking, Sills has nevertheless long outshown practically all of the other male

(*Continued on page 112*)

THE MOTION PICTURE MAGAZINE

Beauty is a Matter of— Common Sense and Judgment

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The Picture Parade

(*Continued from page 63*)

way it can shiver with suspense.—*United Artists.*

Miss Brewster's Millions—Romantic Comedy

It's been a long time as the seasons go since Bebe Daniels has had such a pleasant picture as "Miss Brewster's Millions." This comedy gesture is built around the old recipe by George Barr McCutcheon—an ideal made over to serve a girl instead of a young man. Well, why not? Cant a girl get rid of a bankroll as easily as a boy? Ask Dad—he knows. The piece has sufficient laughter stored up in its six reels to please most anyone in search of movie fun. Like the original McCutcheon spender, the feminine bounder must squander a millions dollars by a specified time in order to inherit a still larger income.

The pattern relies a good deal upon gags and slap-stick—with Bebe playing a type of heroine suggestive of Mabel Normand's erstwhile characters. Let it be said that Bebe does her stuff with plenty of "wim and wigor." It moves at a smart pace—and never loses its thread of plot. In a technical way it is perfect. Ford Sterling helps in seasoning it with spice and ginger.—*Paramount.*

My Own Pal—Western Melodrama

Tom Mix, picturesquely attired as ever, carries on again in one of those up-and-at-'em Westerns. We find him perched upon a Wyoming cliff yearning for better things. He is foreman of a ranch—and when his ambitions get the better of him, away he goes to the city. And Tony goes with him. While en route, he adopts a precocious kid whose mother is dying—which accounts for the title of the picture. Tom longs for better things—and he ends up by becoming a policeman and driving thieves before him as he formerly drove shorthorns.

"My Own Pal" hasn't quite the virility of some previous Mix stories—which means that we have grown accustomed to lively and continuous stunts and action. Some will say that the best acting is contributed by a little dog—whose name is not programmed. These critics wont be so far wrong, after all. The scenery and atmosphere are O. K. And the picture should satisfy if you dont look for too much red meat in your film fare.—*Fox.*

Don't—Comedy

Rupert Hughes has ceased viewing with alarm. Instead he proceeds to kick over the traces, or what you will, and dish up a comedy of the slap-stick school. It deals with a flapper who resents parental control (where have you seen that idea before?)—who doesn't want the husband picked out by her father, but who goes out and gets her own man.

Naturally, there is nothing to the plot—which is a pretty frail and thinly constructed affair. It has its moments of horse-play—and the players are enthusiastic enough to get quite a kick out of it. It serves its brief hour, but it wont linger long in the memory. Sally O'Neil is the flapperish heroine and cuts up didoes and deviltries to the queen's taste. Bert Roach is fairly effective as a souse. And there you have it.—*Metro-Goldwyn.*

The Barrier—Melodrama

Rex Beach's virile story, with its Alaskan background, has been given a new screen treatment—and we cannot admit that it has anything on the previous picture—in which Mitchell Lewis leaped into the limelight with his study of *"Polson Doret."* In fact, the picture serves to remind us that it has become pretty old-fashioned due to the unending series of Alaskan yarns which have graced the silversheet these many years.

Still, it is pretty well done—if you look into the production values. The open spaces have been carefully picked—and even if there is some trick photography, it, nevertheless, does not detract from the pictorial appeal.

"The Barrier" presents primitive love and adventure—and is very tried and true in the formula of its plot. But you wont become tired with it—not with all the elemental moments taken care of so well by Mother Nature, Lionel Barrymore, Norman Kerry, Henry B. Walthall—and Marceline Day. Keep your eye on this Day person. She's going to wake up some morning and find herself a star.—*Metro-Goldwyn.*

Desert Gold—Melodrama

What does this title sound like? One guess as to the author's name. Quick, now. Right again—it is Zane Grey. Reduced to celluloid, this story is probably the dullest that he has concocted in quite some time. It travels over such familiar ground that there is no suspense to tingle your nerves. So you are compelled to watch the characterization to enliven your interest—and this isn't so good.

It all takes place in the nineties—and Neil Hamilton (D. W.'s "find") is seen as an upright cavalry officer in love with a Mexican girl. Along comes Robert Frazer as a hero, too—and the plot resolves itself into proving which one of the two is God's perfect nobleman. You will see a lot of hard riding—and some effective villainy displayed by William Powell. But after you've seen it all—you cant help defining it as one of those things—a polite way of saying "not so good."—*Paramount.*

The Great Love—Comedy

A season or three ago a lot of capital entertainment was got from a plot built around an elephant. It made such a good impression that we cannot blame Marshall Neilan for seizing the opportunity to fashion some more hokum around the pachyderm. The piece is best described as broad comedy or slap-stick. It revolves around the antics of the big trumpeter whose display of affection for a physician-benefactor causes the latter no end of trouble. The plot switches to melodrama toward the conclusion when the villain kidnaps the doctor's dame. But the elephant and the Boy Scouts come to the rescue.

It's a picture certain to please the youngsters, tho it isn't very substantial for the oldsters. *Norma*—for such is the pachyderm's monicker—looms up big in a dramatic as well as physical sense—and her comedy stuff when "blotto" with gin is immense. Being so huge, the elephant dwarfs the human performers—among whom are Viola Dana, Chester Conklin and Robert Agnew.—*Metro-Goldwyn.*

When the Movies Fall Back on Mother Goose

Synopsis of Future Sensations

The Old Woman Who Lived in a Shoe

Mrs. Clayton Potter, a rich dowager living in a palatial horse-shoe-shaped residence on Long Island, holds a grand house party fête to marry off her seven daughters. As a special feature of the entertainment, the girls volunteer to auction kisses in the interests of a local charity fund. The kisses are bid down at ten thousand dollars each by cousins of the Potters, a family of young architects struggling to make a living in New York; to the intense chagrin of several foreign counts and envoys with sinister purposes. The auction winds up in a free-for-all fight between the girls' true lovers, the architects whose advances Mrs. Potter has always discouraged, and the good-for-nothing foreigners. The foreigners are arrested. The last scene shows the event of the seven weddings in the Cathedral of St. John the Divine in New York City. The architects have, in the meanwhile, landed a contract for the design of the highest skyscraper in the world.

Humpty Dumpty

Hunter Humphreys, a crusty old curmudgeon nicknamed "Humpty Dumpty" by his associates, dominates Wall Street and makes many enemies by his ruthless dealings. Crate, whom he has ruined, swears vengeance. He has Humphreys' daughter, Margaret, abducted to a roadhouse, rightly anticipating pursuit by the girl's father, and takes advantage of the latter's absence from the New York Stock Exchange, to combine with other stock manipulators in an endeavor to break him. Humphreys and Jack King, Margaret's fiancé, rescue her; and the party, sensing Crate's treachery, heads back to the city in an airplane. The airplane crashes to the ground and Humphreys is severely injured. Margaret and Jack, in a hastily requisitioned automobile, race on to the city to save her father's fortune. Margaret drives, as Jack's right arm hangs useless as a result of the accident. They arrive on the floor of the stock exchange in time to turn the tables on Crate. Pandemonium breaks loose. Crate attempts to shoot Jack but is frustrated by Margaret and arrested. Humphreys discards his crutches in time for the wedding.

EDMUND J. KIEFER.

No more soiled towels removing cold cream

No more harsh substitutes irritating to delicate skin fabric—and no more oily skins!

This NEW way will work wonders in lightening your skin—will keep your make-up fresh for hours!—the ONLY way that removes all cream and dirt from the pores.

THIS offers a test that will effect some unique results on your skin. That will make it seem shades lighter than before. That will correct oily skin and nose conditions amazingly. That will double and triple the effectiveness of your make-up.

Modern beauty science has found a new way to remove cold cream . . . a way unlike any you have ever known.

It will prove that no matter how long you have used cold cream, you have never removed it, and its accumulation of dirt, entirely from your skin . . . have never removed it in gentle safety to your skin.

This new way is called Kleenex 'Kerchiefs—*absorbent*. Dainty and exquisite, you use it, then discard it. Just use the coupon. A 7-day supply will be sent you.

A scientific discovery

We are makers of absorbents. Are world authorities in this field.

On the urge of a noted dermatologist, we perfected this scientifically right material for removing cold cream.

It is the only product made solely for this purpose. It represents some two years of scientific research. There is no other like it.

* * *

It stops oily nose and skin conditions amazingly. For these come from overladen pores . . . cold creams and oils left for nature to expel. That is why you powder now so often.

It combats skin eruptions. For they're invited by germ accumulations left in the skin, breeding places for bacteria.

Old methods, towels, cloths and fibre substitutes, failed in absorbency. And thus often rubbed infectious dirt accumulations *back into your skin*. That is why tiny imperfections often come. Why your skin may look so dark at times.

Multiplied skin benefits

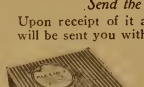
Now in Kleenex 'Kerchiefs—*absorbent*—those failures are corrected. Soft as down and white as snow, it contrasts the harshness of cloth or fibre makeshifts with a softness that you'll love.

It comes in exquisite sheets, 27 times as absorbent as the ordinary towel. 24 times that of paper and fibre substitutes. You use it, then discard it.

It does what no other method yet has done . . . removes *all* the cleansing cream, all dirt and pore accumulations *gently* from the skin. And that means much to you.

Send the coupon

Upon receipt of it a full 7-day supply will be sent you without charge.



Kleenex 'Kerchiefs — absorbent — come in exquisite flat handkerchief boxes, to fit your dressing table drawer . . . in two sizes.

Boudoir size, sheets 6 x 7 inches . . 35c

Professional, sheets 9 x 10 inches . 65c

No more oily skins

Your make-up holds hours longer than before

Instead of towels, cloths, harsh fibre, or paper makeshifts, you use this deliciously soft new material—27 times as absorbent.

First

Remove every bit of germ-laden matter, every particle of dirt, simply by wiping off face.

Then

—pay particular attention to the nose, so that it will be white and without shine.

Then

You discard the used sheets—no more soiling of towels!

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ABSORBENT
'KERCHIEFS
To Remove Cold Cream—Sanitary

7-Day Supply—FREE

KLEENEX CO.,
167 Quincy St., Chicago, Ill.

Please send without expense to me a sample packet of Kleenex 'Kerchiefs—*absorbent*—as offered.

Name.....

Address.....

.....M-6

The ANSWER MAN

THE OL' LADY.—Here we are once again. That is quite some trip you mapped out for yourself. John Gilbert is playing in "Bardelys the Magnificent" with Eleanor Boardman.

BON HOLM BOWER.—You say even tho I am busy I always manage to keep my whiskers in good trim. The barbers see to the trimming nowadays. Pola Negri is playing in "Naughty Cinderella," which Irene Bordoni is appearing in on the New York stage.

ZANTIPPE.—Your letter was great. You certainly know the English language. The mother tongue, so to speak, father never gets a chance to use it. Jack Holt is married to a non-professional. Charles Ray's next is "Paris."

H. L. NE P.—Thanks for sending me the picture of your theater in Zanzibar, Africa. It was very interesting. Write me again some time. I may run down to see you some time.

FLAMING YOUTH.—Fire away. I'm always on the job. Well, the hottest spot on earth is Death Valley, California, but I have heard of hotter places. Yes, that should have been Elinor Fair instead of Virginia Brown Faire. My error.

FRANCES C.—Do I like blondes? I should say I do. They say light-haired people live longer than dark-haired. Yes, John Gilbert played in "Monte Cristo" some time ago.

VERA S.—The new Roxy Theater will be located at Fiftieth Street and Seventh Avenue, New York City. It will contain over 6,000 seats. George O'Brien is with Fox. Edith Roberts is playing the lead with Conrad Nagel in "There You Are," from the F. Hugh Herbert novel.

MRS. R. M. B.—Yes, I am getting $15.00 per now. Even tho a dollar doesn't go as far as it used to, we have just as much of a struggle to get it back. I manage pretty well, tho. Anna Q. Nilsson in "Miss Nobody." Give the baby a hug for me.

INEZ L., STOCKHOLM.—Thanks for the pictures. Well, the great American urge is to "step on the gas," and they certainly do in New York. John Barrymore was born in 1882 and is married. Write me again some time.

JOHN W.—Marriage isn't a lottery. If you draw a blank in lottery you drop it. No, I am not married yet. There is plenty of time. John Patrick is playing with Bebe Daniels in "The Palm Beach Girl."

ASTRI, OSLO, NORWAY.—Yes, I have been to Panama. The Canal is 43.8 nautical miles in length. The Cape of Good Hope is the southernmost extremity of Africa. Last I heard of Paul Ellis, he was playing in "The Dancer from Paris" with Dorothy Mackaill at Cosmopolitan Studio, 2478 Second Avenue, New York City. Thanks for the snaps, and let me hear from you again.

NORMA O.—Thanks, that's on me. I always think of Samuel Smiles, who said, "We learn wisdom from failure much more than from success. We often discover what will do by finding out what will not do; and probably he who never made a mistake never made a discovery." Eva Novak and Herbert Rawlinson have the leads in "The Millionaire Policeman."

DOLLY.—Number, please! Well, there are 17,000,000 telephones in the United States, so when a girl makes it in two guesses she isn't doing so badly at that. Lew Cody and Claire Windsor in "The Waning Sex." Thanks for the calendar.

BEATRICE L.—We are not content to travel ten times as fast as our grandfathers; we must make it twenty. John Barrymore has chosen Dolores Costello to appear opposite him in "The Tavern Knight." This is the second time she has been honored thusly. Your letter was a gem.

ALFRED J. H.—So you have seen 389 pictures for 1925. Not so bad. You say you have the same old girl, only she has been painted over. There's a lot of renovating going on these days, Spring is here. Patsy Ruth Miller and Monte Blue in "La Reveillon."

LEN W. S.—So you have a correspondence club in Australia. Just write to Len W. Seddon, 24 Upper Bay View Street, McMahon's Point, Sydney, Australia, if you wish to join. Good luck to you, Len.

ISABEL C.—Thanks for the pictures of Kamloops. No, not married yet. You know women are like street-cars, if you lose one, another is soon to come along, so why worry. The real name of Miss Dupont is Pattie Day, but she was once known professionally as Margaret Armstrong and she was born in Frankfort, Kentucky. She came near getting famous in von Stroheim's "Foolish Wives," but something seems to have gone wrong with her since then.

J. E.—But the average man can lift two and a half times his own weight. Mary Astor had the lead in "Don Q." with Douglas Fairbanks. Carl Miller was the poet in "We Moderns." Yes, Florence Turner is playing in "Padlocked" with Charlot Bird and Douglas Fairbanks, Jr.

MABEL H.—So you have started a club, too. Too many clubs! Esther Ralston Fan Club, 1250 S. Normal Avenue, Chico, California.

EDWARD C. G.—Thanks for yours. I dont know what Marion Leonard is doing right now. Guess she is out of pictures entirely.

REX LEASE FAN.—You say it is with trembling hands, blinking orbs and shivering shoulders that you approach me. Well, I may live in a cage in a hall room, but I dont bite. I'm as gentle as a lamb. But dont stroke me the wrong way. Rex Lease is at the Gordon Street Studio, 1329 Gordon Street, Hollywood, California. Run in again some time, now that we are acquainted.

ARGENTINE FAN.—No, I have never been in Argentine. Yes, Lou Tellegen is of Greek descent. Gareth Hughes is twenty-nine and was born in Wales. His first picture was "The Eyes of Youth" with Clara K. Young. I doubt if he will stay long with us, because his ambition is to go back home and play *Hamlet* in the Welsh tongue.

MARY C.—Well, sometimes you know what a man is by the things he'll stand for, and again by the things he'll fall for. So you want to see Ramon Novarro and Lillian Gish playing together. Who can tell? Strange things are happening. Mary and Doug are going to play in a picture together abroad.

ISABEL L.—I should say I do drink plenty of buttermilk. I wouldn't be able to answer questions if I didn't have my buttermilk. You dont like Ralph Graves in comedies. You say you would be in the height of happiness if you could be Rod La Rocque's secretary. I'll see what I can do for you.

KAY, PHILLY.—I should say the women do make good farmers. Women farmers in Pennsylvania now number more than 10,000. The binding of grain on Belgian farms is done mainly by women, their labor being so cheap that there is little use for machinery to do the work. You refer to Malvina Polo in "A Woman of Paris." Famous players at Astoria, Long Island. I think your hubby should reduce if he weighs 235 and is only twenty-seven. He would be huge on the screen.

CLARKIE.—Virginia Lee Corbin is playing with Edward Horton in "The Whole Town's Talking." Matt Moore is playing in Laura Jean

(Continued on page 84)

HEAR YE, HEAR YE!

All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fifteen years and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, care of MOTION PICTURE MAGAZINE, *175 Duffield Street, Brooklyn, N. Y.*

Fine Pores Make Fine Skins

Will she "live happily ever after?"

RADIANT, starry eyed, she looks inquiringly to the future. Will her rosy dreams come true? Will *he* love her always? Will he be as proud of her five years hence?

Who can tell? It depends so much on her—on her tact, her loyalty, but most of all, her skill in retaining her vibrant, youthful loveliness. For it is only too true—love often fades as beauty fades.

Don't let happiness flit out of your hands. Whether you are a bride of the past or present—or one for future years—make up your mind now to be and *stay* as beautiful as *he* would have you. Make up your mind to keep your skin always fresh and youthful—always satiny-soft and fine-textured as that of the youngest bride. It's all a matter of proper care—care that will refine the pores and keep them normally invisible. For, as you know, *fine pores make fine skins.*

If you would learn the secret of a lovely complexion, learn to refine the pores

All beauty specialists will caution you against powdering over open pores. For the tiny particles of powder enter the little openings, clog and enlarge the pores and make the skin rough, coarse and unlovely.

That's why most beauty parlors finish their treatments with the application of ice to close the pores. Ice does the work all right, but it is a little too harsh for most skins and quite inconvenient to apply at home.

A new and better way—
Princess Pat Ice Astringent

Fortunately you no longer have to bother with chopping ice nor risk its harsh effect upon your skin. For Science has now provided a new and better way—Princess Pat Ice Astringent—a delightful, fresh, "freezy" cream that is really both *ice* and *finishing* cream combined— an astringent that has all the pore-refining and skin-firming qualities of ice without any of its disadvantages.

At the first touch of this magic cream you will feel a reviving, cooling sensation—a joyous tingle that will flush your cheeks with new life and vigor and leave your face glowingly refreshed for hours. In a second this cream has disappeared and you have a splendid foundation for your make-up. Your pores are closed and you can powder without clogging and enlarging them; without causing that "flaky" effect which comes from powdering over open pores. Your make-up stays on longer and looks more natural; your complexion is protected against dust, wind and exposure; you have the lasting loveliness that comes only with a satiny-soft, fine-textured skin.

Keep your skin fresh and youthful this new way

Begin today to win and keep the beauty that all men adore. Get Princess Pat Ice Astringent at your favorite toilet goods counter and always apply a little before putting on your powder and rouge. You'll be rewarded with an added loveliness and charm you have never known before.

If you prefer to try this delightful Ice Astringent before purchasing, simply mail the coupon and a generous sample will be sent you without cost or obligation.

Princess Pat

PRINCESS PAT, LTD., Chicago, U. S. A.
Canadian Address, 107 Duke St., Toronto, Ont.

This new Ice Astringent is the second "twin" of our famous Twin Cream Treatment—known everywhere as the ideal pore-refining method. It is a Princess Pat discovery and only Princess Pat can offer it to you. Do not confuse it with ordinary "astringent creams." There is no similarity. Princess Pat is the *one and only* Ice Astringent.

Free So that you may know for yourself the lovely effect of Princess Pat Ice Astringent, we take pleasure in sending you a free trial tube. Just mail the coupon.

PRINCESS PAT, Ltd., Dept. 1366
2709 South Wells Street, Chicago.

Without cost or obligation please send me a free trial tube of Princess Pat Ice Astringent.

Name.....

Street.....

City.....State.....
(Print name and address plainly)

Every preparation made by Princess Pat is made for a definite purpose. Each is guaranteed to achieve that end most effectively. If you are not delighted with results, your dealer will cheerfully refund your money.

Libbey's "A Poor Girl's Romance." Leatrice Joy's next for De Mille will be "The Clinging Vine."

ENZEDDER.—Priscilla Dean began her stage career as an infant with the immortal Joseph Jefferson in "Rip Van Winkle." At the age of fourteen she was doing a dance specialty with the famous "Folies-Bergère." D. W. Griffith then discovered her and took her to the old Biograph. She is now playing in "Danger Girl." So you liked "Dorothy Vernon of Haddon Hall" better than "Little Annie Rooney." Mary is always good. Write me again.

MRS. ALLETTIA.—Well, I want you to know that I am always glad to receive letters from my readers. If they are not answered, it is only because the editor does not allow me more space. Dont give up, you will get an answer eventually. You refer to "The Eagle." Mabel Normand is to play in a two-reel comedy for Hal Roach, after which she is to be starred in a play under the management of A. H. Woods.

YVONNE McD.—Yes, Corliss Palmer is playing in "Up in Mabel's Room" with Marie Prevost. Richard Dix is not married. Norma Talmadge has no children, and Dorothy Gish does not stutter—you wouldn't think so if you heard her at a party. She sure is the life of the crowd.

WHITE-HAIRED BETTY.—Thank you, Betty. Richard Dix was born July 14, 1894. Cheer up, think of what the bee has to do—to make one pound of honey, the bees must visit between 100,000 and 200,000 flowers.

RALPH S.—Thanks for your drawing—it looks just like me.

QUEEN LIL.—A scientist says that modern man is more active than were his ancestors. What with fifty-six brands of taxes to pay and 20,000,000 automobiles to dodge, he's got to be. You dont know what it is to try to cross Fifth Avenue at Forty-second Street, New York City. Alice Calhoun was born in Cleveland, Ohio, and made her screen début in 1917 for Pathé in "How Could You, Caroline."

NAZIMOVA FAN.—I think your English is very good. You say, Why is a spider a good correspondent? Because he drops a line at every post. Very good. Sylvia Breamer returns to the screen in "The Roaring Forties."

PETITE.—Yes, I have tried the Charleston. Gloria Swanson in "Fine Manners." George Sidney is to play the title rôle in "The Auctioneer" that David Warfield made famous. Janet Gaynor is also in that picture.

A. G. T. H.—Well, the man who can smile when he feels like cussing has the qualities of a winner. Buck Jones does not give his age. Flora Le Breton is forsaking both the stage and screen and is going to star in "London Pierrots" at Montmartre.

MRS. H. S.—Mae Busch was born in Melbourne, Australia, June 18, but she doesn't tell what year.

MARGUERITE IVA DE LA B.—That's a very becoming name. I know of no John Frazer, but there is a Robert Frazer. Quite true, for, to a lover there are but two places in the whole wide world—the place where the loved one is, and the place where the loved one isn't.

BUDDIE.—Joseph Schildkraut and his father, Rudolph, are making their first screen appearance together in Cecil de Mille's "Young April." Lillian Rich and Robert Frazer in "The Isle of Retribution."

MISS FAN.—See above for yours.

MIA KEISLER.—Pola Negri's first picture shown in this country was "Passion" and the first picture she made in this country was "Bella Donna." I can see you are quite a favorite of hers.

THE LITTLE BRAZILIAN DOLL.—What's this? Why, the human body generates enough heat during the day to melt forty-four pounds of ice and raise the liquid to boiling point. Clara Horton and Richard Talmadge in "The Gallant Fool." Surely, write me any time.

JOHN I. Z.—So you have started the Carol Dempster Club. Ye gods! Just write to John I. Zellner, 536 W. Fourth Street, Mansfield, Ohio.

NIAGARA'S SWEETHEART.—Well, I say little, but I think more. So you dont think it is right to bring beauties from abroad when there are plenty of beautiful girls in this country to play on the screen. Your letter was indeed clever. Let me hear from you again.

DIANA R.—Am I contented? I guess I am. Contentment is merely the knack of not wanting the things we know we cant have. Neil Hamilton is playing in "Beau Geste." Constance Talmadge was just a quarter of a century old last April 19, 1925, so she is now going on her half century. Quite an old lady!

(Continued on page 98)

Watch Them Rise!

Our new leading lady for the month is Colleen Moore. Alberta Vaughn has dropped 'way back, and Mae Murray and Norma Talmadge have taken new positions of importance. As for Richard Dix, he seems to be permanent leader of the league with Ramon Novarro as his closest rival

WOMEN

Colleen Moore	50
Betty Bronson	48
Mae Murray	48
Norma Talmadge	46
Gloria Swanson	42
Mary Pickford	37
Corinne Griffith	32
Barbara La Marr	30
Pola Negri	29
Constance Talmadge	29
Vilma Banky	29
Clara Bow	28
Mary Brian	27
Norma Shearer	27
Alberta Vaughn	27
Bebe Daniels	26
Marion Davies	26
Leatrice Joy	20
Lois Wilson	20
Claire Windsor	20
Eleanor Boardman	20
Esther Ralston	16
Viola Dana	15
Patsy Ruth Miller	15
Irene Rich	15

MEN

Richard Dix	107
Ramon Novarro	78
Rudolph Valentino	77
Ben Lyon	71
Lloyd Hughes	68
Ronald Colman	57
John Gilbert	51
Ricardo Cortez	42
Tom Mix	24
Thomas Meighan	23
Rod La Rocque	21
Douglas Fairbanks	21
Douglas Fairbanks, Jr.	20
Fred Thomson	20
Lon Chaney	19
George O'Brien	19
Buck Jones	18
Milton Sills	15
William Haines	15
Conrad Nagel	15
Monte Blue	14
Adolphe Menjou	13
Harrison Ford	12
Neil Hamilton	11

BROWN OF HARVARD

Kick off!
With the snap of a well coached team
This greatest of football pictures
Rushes into action!
Thrill follows thrill as quickly
As a quarterback barks his signals
And such a team of talent!
Jack Pickford as the heroic roommate—
Mary Brian (she's beautiful!)
And
William Haines as Tom Brown
Who played a great game of football—and love
To win out in the end!
Take "time out" to see this College Classic!

Directed by Jack Conway and adapted from Rida Johnson Young's celebrated stage play by A. P. Younger

Tom (William Haines) is good at any game. The girl (Mary Brian)

Metro-Goldwyn-Mayer

"More Stars Than There Are In Heaven"

A necessity in every bathroom

SANI-FLUSH has made the closet bowl the easiest part of the bathroom to clean. It has done away forever with the old, disagreeable tasks of scouring, scrubbing and dipping.

Just sprinkle a little Sani-Flush into the bowl. Follow the directions. Flush. Stains, odors, incrustations disappear. The bowl has become clean and gleaming as new. The unreachable sediment has vanished from the trap.

Sani-Flush is a necessity in every bathroom. Harmless to all plumbing. Keep a can handy.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can. 30c in Far West. 35c in Canada.

Sani-Flush

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

FLEUR D'OR Perfume FREE!

A Million Women will know the CHARM *of this endearing fragrance.*

Fleur D'OR is a new triumph in perfumery. Just a drop on your gown and it adds a caressing breath of a lovely garden.

Only ONE to each PERSON

Mail us your name and address with 25 cents in silver or stamps to cover packing, postage, etc. A full sized bottle of Fleur D'Or priced $1.00 will be sent to you prepaid. (Canada U. S. & 50 cents extra.)

Don't Delay—

This is a special introductory offer for to create a world wide demand for FLEUR D'OR perfume in the beautiful vial.

MAISON D'OR *Parfumeurs*
347 Fourth Ave., D 21
New York City

ACTUAL SIZE

This 1 oz SIZE FREE!

If You Love Your Work

(*Continued from page* 56)

THE very first day, Olive found a job at the Christie studios. Some of the girls, seeing her struggling, helped her with her make-up.

"I didn't understand it," explained Olive, as we sat in the shade of one of the thatched houses in sight of a sampan drifting lazily, "I'd never even used powder before, so it was all wrong. After that day, one of the girls told me the studio thought I was terrible, so I marched out and didn't go back. I played extra at various places, and one day I met a man from Christie's who asked me why I hadn't come back—and it turned out to be all a mistake."

After four months, Olive decided that her youth was being wasted on the comedy lot for too small a return.

"I asked for more money and they wouldn't give it to me. I said I'd leave on Saturday unless I got a raise. I didn't get the raise, so I had to leave. And I hadn't been out very long before we found that Mother had invested all our savings in something that lost us every cent.

"Then it was a case of get something—not try to get it, but GET IT," remembered Olive, "I worked wherever I could find anything, and Mother and I just 'managed'—not exactly starving along. I got into the Hal Roach lot and stayed for nine months, playing vamps, leads, ingénues—all three in my last picture there. "The Wampas wanted me to be a baby star, and the studio wouldn't let me. Mother said: 'We'll see if you cant be a baby star!' and I walked off the lot and became one.

"I had a terrible all-gone feeling after I'd left. It seemed that I had done a dreadful thing. I had to play bits and be glad to get them. We had some awfully low days. Then came 'The Happy Warrior'. I needed it so desperately. Commodore Blackton sat and looked at me. 'No, I dont think she'll do. She's the girl of the book, all right, but she has no name.' I cried out: 'I *can* do it! Please let me show you!'

"And he did. And *I* did."

BUT even after a chance at big parts had shown producers what Olive could do, the way was not smooth. Money may pour into a screen star's purse, but oh, the earning of it!

Fox sent her to the Mojave Desert for "The World of Promise." Desert fever came, too, an unwelcome guest. First Mrs. Borden fell a victim, and before she was on her feet, Olive was stricken. But Olive would not give up. As long as she could stagger, she was working.

The Mojave is usually as dry as its more widely advertised brother, the Sahara, but this time it was wet. A veritable cloudburst descended and the storm raged for days. Olive, moved from her tent to a shack that answered to the name "Infirmary," was protected from the leaking roof by a blanket held over her by two watchers, the while the water swept back and forth across the floor.

Home at last, but still weak and trembling, she reported for her riding scenes.

"I couldn't ride," confessed Olive, "so I was to do close-ups, with the horse—presumably—standing still. They put me on the animal, and I—well, you know how we all are, we have to show off!—I sat up as if I knew what it was all about, the way I'd seen the others do. I looked as if I had been born on a horse, they said.

"I fooled the boys. They thought I had just been pretending I couldn't ride. And then the horse bolted! I stayed with him, tho he was trying to throw me when he went dashing across the field, and I was still with him when he took a jump that would make a sensation at a horse show. You see, my foot, in old-fashioned riding boots, was caught in the stirrup and I knew that if he threw me I'd be dragged along and probably killed. After the jump he jarred my foot loose, flung me over his head and seemed about to trample me to death.

"I was unconscious, but the boys say he started to step on me, pawed the air a minute and then stepped over me and went on."

"And a half-hour after that, Olive was back at work in a big scene," put in Olive's mother, quietly.

They made Olive a star in "Yellow Fingers," but they should have decorated her with a Croix de Guerre and a collection of wound stripes, for a war could scarcely be more hazardous.

THE melancholy music of "Aloha" touched the strings of a Hawaiian guitar on the sampan and came plaintively across the water to us. "Natives" made a bright file thru the South Sea Island jungles beyond the palace, bearing their laden baskets on their heads, and little Japs stuck inquisitive noses over ladders that reached to the houses on stilts nestling among the taller palms.

"They played 'Aloha' at Catalina. Remember, Mother? For my mad scene."

"I'm not likely to forget," observed Mrs. Borden, getting out the abbreviated garment of leaves and coral beads that is one of the intriguing costumes for "Yellow Fingers."

"It was during this last terrible storm on the Pacific," went on the little star. "We were on location in Catalina. The sea was so rough that the big steamers couldn't dock, but moving pictures cant wait for weather. They had me down at the edge of the island where the rocks stick up in the sea. In the story, I have just discovered I'm Eurasian—my lover has left me and I am frantically trying to wash the color off.

"Then I was tearing my clothes off as directed, leaning down and bathing my arms in the surf, when along came a wave as big as a house and carried me out to sea.

"Mother jumped right in, clothes and all, after me, and two of the boys in the company dived after her—and a thrilling rescue was had by all!"

THE assistant director megaphoned "Miss Borden!".

"I have to get into this," explained Olive, indicating the brief garment. "I heard today that I'm to do *Eve* in 'Fig Leaves' next. Mother says they'll keep me unclothed until I'm forty! But Adrian is to design gowns for my fashion show and make me some pretty dresses, I hope.

"Isn't it funny? A year ago, you talked to me when I was a mannequin in Leatrice Joy's fashion show, and now I'm to have one of my own!

"The picture business is a great game—if you live thru it!"

"If you love what you are doing, nothing else counts!" as Olive's wise mother says.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Her discoveries give *new youth* *to* famous faces of Society *and* Stage

Dorothy Gray

Coming to New York ten years ago, the daughter of a noted doctor and scientist, Dorothy Gray, by the discovery of new treatments and preparations for facial rejuvenation, soon became one of the most famous beauty specialists in the world, numbering among her clientele scores of the greatest names in the international social register.

DOROTHY GRAY

If you're beginning to show age *it will be at one of these three places*

The three telltale places which indicate facial age are the double chin, wrinkles and lines around eyes and mouth, thin face with flabby muscles and crêpy throat.

Some of the scientific directional methods used by Dorothy Gray in her Fifth Avenue Salon. Now in your own home you can duplicate the action of her marvelous hands by using her unique invention, the Dorothy Gray Patter.

THROUGH her years of experience, Dorothy Gray found that there are three places—weak spots—on a woman's face which unerringly reveal one's years. Correcting them makes a difference that is almost unbelievable.

Experts agree in her estimate that 67% of all women past 25 and 90% past 35 reveal one or more of these conditions.

Up to now, many women have found the battle against facial age a losing one. But Dorothy Gray's delighted clientele has found that it is no longer necessary to let these three telltale places reveal their unpleasant story.

"To look one's age is a folly," says Dorothy Gray, whose world-famous Salon on Fifth Avenue has long been the mecca for the leading women of stage and society.

For the thousands who have come to her, often with the signs of heart-break in their faces, she has performed almost miraculous transformations. Dorothy Gray has become the leading exponent on facial rejuvenation.

Not by harsh surgery, not "face-lifting," not "enameling"—all so temporary and dangerous—but by scientific treatments with her own unique preparations.

Now, all can be had in your own home. You can obtain the identical results—just as if you had come to the New York Salon of Dorothy Gray.

Through her years of practice with a large and fastidious clientele, Dorothy Gray has now perfected systems for home treatment.

You can erase years from your face if you're over 30. If younger, you can prevent age lines from coming prematurely.

A double chin, that first fatal sign of departing youth, can be restored to graceful lines. Droopy, flabby muscles can be "firmed"—sallow skin made glowing—thin and withered skin can be revitalized—lines and crow's-feet around eyes and mouth can be eliminated, erased.

Learn all about Dorothy Gray's famous treatments and preparations. She will gladly give you personal advice. Do not hesitate to tell her your beauty problems. Write in full or use the convenient coupon below.

Dorothy Gray's preparations, with complete directions for treatments, are on sale at fine department stores and quality drug stores throughout the country. If such a store is not conveniently near you, you may order direct.

Mail the coupon or write today.

DOROTHY GRAY, 753 Fifth Avenue, New York, N. Y. 41

Please tell me how

- ☐ to treat a double chin.
- ☐ to treat flabby muscles and crêpy throat.
- ☐ to erase wrinkles and lines around eyes and mouth.

Name.....

Street.....

City.....State.....

$500.00 IN ONE MONTH DRAWING

CAREFUL, conscientious training by our faculty made this possible. Today trained illustrators who draw pictures for magazines, newspapers, etc., both men and women—

Earn $200 to $500 a Month and More

Present splendid opportunities in this field never excelled. Publishers buy millions of dollars' worth of illustrations every year. Illustrating is the highest type of art. If you like to draw, let your talent make your fortune. Learning to illustrate is fascinating to anyone who likes to draw.

The Federal "Master Course"

includes illustrating, cartooning, lettering, poster designing, window card illustrating, etc. No one artist is competent to give instructions in all these branches. That's why the Federal School has established its "Master Course," in which every subject is written by a specialist. No other school can offer a course nearly comparable. No other institution in the country has such an array of artists as are on the Federal Staff.

The Federal Authors

include such nationally known artists as Sid Smith, Neysa McMein, Fontaine Fox, Charles Livingston Bull, Clare Briggs, Norman Rockwell and over fifty others. Exclusive lessons and drawings especially prepared by them are included in the Federal Home Study Course.

Federal Course Gets Results

Federal School graduates have become so distinguished for their high quality work they are in constant demand by leading publishers and commercial organizations.

Send Today for "A Road to Bigger Things"

Every young man and woman with a liking for drawing should read this *free* book before deciding on their life's work. It is illustrated and tells about illustrating as a profession and about the famous artists who have helped build the Federal Course. It also shows remarkable work by Federal students. Just mail in the coupon below and we will send you the book *free*.

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6096 Federal School Bldg., Minneapolis, Minn.

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SLENDER ANKLES CAN BE YOURS
$3.75
PEOPLE ADMIRE DAINTY ANKLES
Thick or swollen ankles can quickly be reduced to dainty slender shape by new discovery of special processed rubber.
Lenor Ankle Reducers
ANKLES ACTUALLY LOOK THIN WHILE GETTING THIN
Different in reducing action from all other devices, for when you go to bed and note amazing reduction next day. Reduces and shapes ankle and lower calf. Slips on like a glove. No strips of rubber to bind and cause discomfort. Nothing to rub in or massage. Enables you to wear low shoes becomingly. Worn under stockings without detection. Used by prominent men and women. $3.75 per pair. Send for your Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and widest part of calf.
LENOR MFG. COMPANY
503 Fifth Ave., New York. Suite 5-6
THICK ANKLES SPOIL YOUR APPEARANCE

What the Stars Are Doing

And where you may write to them

Conducted by Gertrude Driscoll

Adorée, Renée—playing in *Bellamy the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Allison, May—completed *Kiki*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

Arthur, George K.—completed *Kiki*—Metro-Goldwyn Studios, Culver City, Cal.

Astor, Mary—playing in *The Wise Guy*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Banky, Vilma—playing in *Son of the Sheik*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Barrymore, John—playing in *The Tavern Knight*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Baxter, Warner—playing in *Mismates*—Famous players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Noah—playing in *Padlocked*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Wallace—playing in *Old Ironsides*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Bennett, Belle—latest release, *The Reckless Lady*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.

Blue, Monte—playing in *Reveillon*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Boardman, Eleanor—playing in *Bardelys The Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Bow, Clara—playing in *Mantrap*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Brian, Mary—playing in *Beau Geste*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Bronson, Betty—completed *Cat's Pajamas*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Brook, Clive—playing in *Why Girls Go Back Home*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Busch, Mae—playing in *Perch of the Devil*—Universal Studios, Universal City, Cal.

Carey, Harry—playing in *Satan Town*—Pathé Exchange, 35 W. 45th St., New York City, N. Y.

Chaney, Lon—playing in *The Mandalay*—Metro-Goldwyn Studios, Culver City, Cal.

Chaplin, Charles—playing in *The Circus*—1412 La Brea Ave., Hollywood, Cal.

Chaplin, Sydney—playing in *The Better Ole*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Cody, Lew—playing in *The Waning Sex*—Metro-Goldwyn Studios, Culver City, Cal.

Colman, Ronald—playing in *Beau Geste*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Corrigan, Ray—playing in *Sorrows of Satan*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Costello, Dolores—playing in *The Tavern Knight*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Dana, Viola—playing in *The Ice Flood*—Universal Studios, Universal City, Cal.

Daniels, Bebe—playing in *The Palm Beach Girl*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Davies, Marion—playing in *The Red Mill*—Metro-Goldwyn Studios, Culver City, Cal.

Del Rio, Dolores—playing in *What Price Glory?*—Fox Studios, 1401 Western Ave., Hollywood, Cal.

Dempster, Carol—playing in *The Sorrows of Satan*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Denny, Reginald—playing in *Beware of Widows*—Universal Studios, Universal City, Cal.

Devore, Dorothy—playing in *Sweet Dare-devil*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Dix, Richard—playing in *Take a Chance*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Dove, Billie—playing in *The Star Maker*—Universal Studios, Universal City, Cal.

Dressler, Louise—playing in *Padlocked*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Fairbanks, Douglas—completed *The Black Pirate*—Pickford-Fairbanks Studios, Hollywood, Cal.

Fazenda, Louise—playing in *Lucky Nody*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Fields, W. C.—playing in *It's the Old Army Game*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Ford, Harrison—playing in *Up in Mabel's Room*—Metropolitan Studios, 1040 La Palmas Ave., Hollywood, Cal.

Gibson, Hoot—playing in *The Phantom Bullet*—Universal Studios, Universal City, Cal.

Gilbert, John—playing in *Bardelys the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Gish, Dorothy—completed *Nell Gwyn*—Herbert Wilcox Prod., London, England.

Gish, Lillian—playing in *The Scarlet Letter*—Metro-Goldwyn Studios, Culver City, Cal.

Goudal, Jetta—playing in *Paris at Midnight*—Metropolitan Studios, 1040 La Palmas Ave., Hollywood, Cal.

Gray, Gilda—playing in *The Woman Thou Art*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Gray, Lawrence—playing in *The Palm Beach Girl*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Griffith, Corinne—playing in *Into Her Kingdom*—1040 La Palmas Ave., Hollywood, Cal.

Griffith, Raymond—playing in *Get Off the Earth*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hamilton, Neil—playing in *Old Ironsides*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Harlan, Kenneth—playing in *The Ice Flood*—Universal Studios, Universal City, Cal.

Hines, Johnny—playing in *The Brown Derby*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

Holt, Jack—playing in *Born to the West*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hughes, Lloyd—playing in *Ella Cinders*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Joy, Leatrice—playing in *Eve's Leaves*—Cecil De Mille Studios, Culver City, Cal.

Joyce, Alice—playing in *Beau Geste*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Keaton, Buster—playing in *Battlin' Butler*—Metro-Goldwyn Studios, Culver City, Cal.

Kenyon, Doris—playing in *Mismates*—First National Prod., 807 E. 175th St., New York City, N. Y.

Kerry, Norman—playing in *The Love Thief*—Universal Studios, Universal City, Cal.

Kirkwood, James—playing in *The Wise Guy*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Langdon, Harry—playing in *The Yes Man*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

La Plante, Laura—playing in *Beware of Widows*—Universal Studios, Culver City, Cal.

Lloyd, Harold—playing in *For Heaven's Sake*—1040 La Palmas Ave, Hollywood, Cal.

Louis, Willard—playing in *Mlle. Modiste*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Love, Bessie—playing in *Lovey Mary*—Metro-Goldwyn Studios, Culver City, Cal.

Lowe, Edmund—playing in *Siberia*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Lyon, Ben—playing in *The Savage*—First National Prod., 807 E. 175th St., New York City, N. Y.

Mackaill, Dorothy—playing in *Subway Sadie*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

MacLean, Douglas—playing in *Ladies First*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Mason, Shirley—playing in *Don Juan's Three Nights*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

McAvoy, May—completed *The Savage*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

Meighan, Thomas—completed *The New Klondike*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Menjou, Adolphe—playing in *The Sorrows of Satan*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Miller, Patsy Ruth—playing in *Reveillon*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Mix, Tom—playing in *Hardboiled*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moore, Matt—playing in *Early to Wed*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moreno, Antonio—playing in *The Temptress*—Metro-Goldwyn Studios, Culver City, Cal.

Murray, Mae—playing in *Altars of Desire*—Metro-Goldwyn Studios, Culver City, Cal.

Nagel, Conrad—playing in *There You Are!*—Metro-Goldwyn Studios, Culver City, Cal.

Negri, Pola—playing in *Naughty Cinderella*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Nilsson, Anna Q.—playing in *Miss Nobody*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Nissen, Greta—playing in *The Love Thief*—Universal Studios, Universal City, Cal.

Novarro, Ramon—playing in *Bellamy the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

O'Brien, George—playing in *Rustlin For Cupid*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

O'Brien, Eugene—playing in *Fine Manners*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

O'Hara, George—playing in *Why Girls Go Back Home*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

O'Neil, Sally—playing in *Battlin' Butler*—Metro-Goldwyn Studios, Culver City, Cal.

Philbin, Mary—playing in *Romeo and Juliet*—Universal Studios, Universal City, Cal.

Pickford, Mary—completed *Sparrows*—Pickford-Fairbanks Studios, Hollywood, Cal.

Pitts, Zasu—playing in *Early to Wed*—Fox Studios, 1401 Western Ave., Hollywood, Cal.

Prevost, Marie—playing in *Up in Mabel's Room*—Metropolitan Studios, 1040 La Palmas Ave. Hollywood, Cal.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Ralston, Esther—playing in *Old Ironsides*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.
Ray, Charles—playing in *Paris*—Metro-Goldwyn Studios, Culver City, Cal.
Rich, Irene—playing in *Silken Shackles*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Shearer, Norma—completed *The Devil's Circus*—Metro-Goldwyn Studios, Culver City, Cal.
Sherman, Lowell—playing in *Hello, New York*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.
Sills, Milton—playing in *Puppets*—Biograph Studios, 807 E. 175th St., New York City, N. Y.
Starke, Pauline—playing in *Love's Blindness*—Metro-Goldwyn Studios, Culver City, Cal.
Stone, Lewis—playing in *Don Juan's Three Nights*—United Studios, 5341 Melrose Ave., Hollywood, Cal.
Swanson, Gloria—playing in *Fine Manners*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
Sweet, Blanche—completed *The Far Cry*—United Studios, 5341 Melrose Ave, Los Angeles, Cal.

Talmadge, Constance—playing in *The Duchess of Buffalo*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Talmadge, Norma—completed *Kiki*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.
Tearle, Conway—playing in *The Sporting Lover*—United Studios, 5341 Melrose Ave., Hollywood, Cal.
Terry, Alice—completed *Mare Nostrum*—Metro-Goldwyn Studios, Culver City, Cal.
Torrence, Ernest—playing in *The Rainmaker*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Valentino, Rudolph—playing in *Son of The Sheik*—United Studios, 5341 Melrose Ave., Hollywood, Cal.
Vidor, Florence—latest release, *Sea Horses*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Wilson, Lois—latest release, *Let's Get Married*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
Windsor, Claire—playing in *The Waning Sex*—Metro-Goldwyn Studios, Culver City, Cal.
Worthing, Helen Lee—completed *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

The Movie Dictionary

Actors—The only honest hypocrites.

Advertising Slides—A highly colored invention of Satan to tax the paticnce of movie patrons.

Ambition—A steeple that some players climb by means of a scaffolding of cheap publicity that often becomcs a scaffold.

Bandit—A bewhiskered film gentleman who has displaced Santa Claus as the small boy's idol.

Censorship—A quarantine imposed on our instincts. The board down which many thrilling scenes slide to oblivion.

Cowboy—A hero, always brave, virtuous and daring. He scldom works, and his principal occupation is killing Indians, rescuing pretty girls and chasing villains.

Director—The great plenipotentiary who makes or unmakes plays and players.

Doctors—Human upholsterers. Screen doctors always wear whiskers as a refuge for germs.

Economy—Going without today's pleasurcs in order to be able to buy pleasures when we are too old to enjoy them, *e.g.*, refraining from going to the movies becausc we might need the money in our old age.

Fairbanks—A million-dollar acrobat noted for his smile and agility.

Fan—(1) A red-hot movie enthusiast. (2) An instrument designed to prevent one's getting hot.

Gossip—Putting two and three together and making it seven, particularly in and about Hollywood. Swapping lies.

Hero—A flawless creature with thick, wavy hair and dreamy eyes.

Ignorance—Raw happiness. When ignorance is bliss, 'tis folly to know a poor picture when you see it.

Jazz—A kind of classic music that the pianist or orchestra plays to accompany death scenes and other solemn occasions in the pictures, because it is heart-rending to refined ears.

FREE:
A wonderful little book that gives new beauty secrets. Free, with every jar of Ingram's Milkweed Cream.

Four Simple Ways
to improve your skin
—NOW!

By FRED INGRAM Jr., Ph. C
B. Sc., (Pharm.)

I. From 16 to 30 you need from 7½ to 8 hours sleep—at least four nights out of seven. At 30 to 50, 6½ to 7 hours will do with a daily short rest after lunch or just before dinner. If you would have beauty after 30—get your rest. No cream or cosmetic can compete with loss of sleep.

And you simply *must eat* each day either lettuce, celery, cabbage, carrots, spinach, oranges, white cherries, grapefruit, lemons or tomatoes. Your doctor will tell you just what combinations are good for you personally. Sleep and these foods are a sure foundation for beauty.

II. For the arms, neck, shoulders and hands—at least once a day, lukewarm water and any good soap (Ingram's Milkweed Cream Soap is fine). *Then* use Ingram's Milkweed Cream on hands, arms, neck and shoulders. Rub it in gently. Don't rub it off. Use only at night before retiring—wear old gloves on hands. You will be astonished. Your friends will comment on the remarkable change in the appearance of your skin with this simple, common sense treatment. Under no conditions use any other cream while you are making this test.

III. For the face, give our cream two weeks' exclusive use. Write the date on the label so that you may watch results carefully. Use no other cream of any kind. Wash your face at night with lukewarm water and Ingram's Milkweed Cream Soap. Rub cream in gently. Don't rub it off. Use morning and night, using water only at night to cleanse face. Blotches, blemishes, blackheads, redness, tan, wind- and sunburn will go if you follow the diet suggested and use Ingram's Milkweed Cream exclusively.

Women today will tell you this simple treatment gets results. We have thousands of letters over a period of 40 years that back up our statements. And today thousands are enjoying the beauty insurance which this simple method brings.

IV. If you have a good beauty shop operator, stay with her, but insist that she use your own jar of Ingram's Milkweed Cream. Infections are dangerous. Not one woman in a hundred has a scientific beauty operator.

We are always glad to answer questions—to help those who have been unsuccessful in their search for skin loveliness. Particularly those who want to protect their beauty over a long period of years.

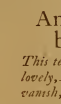
If you are in doubt, take no chances. Do your own facials, arm, neck, hand and shoulder treatments at home. We will teach you how in our little book that comes with each jar of Ingram's Milkweed Cream.

Courtesy Juliet Wedding Ring

FOR BRIDES ONLY!
And every girl who will be—a direct message

This tells a new, simple method to keep your skin lovely, satiny white. To make unsightly blemishes vanish, actually. And often in two short weeks!

* * * *



PERHAPS your skin is lovely, soft and white—now. But now, *before it is too late,* ask yourself these questions:

Three years from now—five—ten years—will it be as pretty then? Will you be as attractive, as charming?

Will the duties of housework take their deadly toll? Will you slowly, unknowingly lose your appeal—the beauty and allure of lovely skin?

How will all this affect your happiness—in married life?

* * * *

These questions, so disturbing now, can be answered today, scientifically—*finally!* This wonderful cream is all you need. Thousands of beautiful women have used it, for ten years or *more.* An "all-purpose" beauty aid that *corrects—beautifies—protects.*

Read the common-sense column at the left—it tells you how. Then obtain a jar of Ingram's Milkweed Cream at your favorite store. Get it in the fifty cent or dollar size. The dollar size is more economical.

Begin its daily use today. It will mean *so much* to you. And *remember:* You need only one cream . . . *Ingram's*

Frederick F. Ingram Co.
Established 1885
Windsor, Ont., Canada — 121 Tenth St., Detroit, Mich.

Ingram's Milkweed Cream

Complexions and Conquests!

YOU may never have looked at it from this angle—but isn't there a decided relation between facial charm and social popularity?

A clear, glowing, petal-like skin is fascinating—and the knowledge of possessing such beauty gives you that poise which inevitably leads to popularity.

Mme. Helena Rubinstein, world-famous scientific beauty specialist, has created creams and lotions which actually awaken beauty. She has created cosmetics that heighten beauty to the point of perfection.

Among these specialized aids you will find one or more which will bring you perfection of skin and contour.

VALAZE PASTEURIZED FACE CREAM
The basis of beauty

Coaxes out all the hidden particles of dust and soil—leaves the skin immaculately clean, soothed, protected—and molds out the "tired look" about eyes and forehead. This wonder cream is **unsurpassed for all normal skins**, and at the same time is the only cleansing cream beneficial to an oily, pimpled, or acne-blemished skin. Creates a charming, youthful smoothness and also serves as an excellent powder base.
4 oz. **1.00**, ½ lb. **2.00**, lb. **3.50**

VALAZE BEAUTY GRAINS
for blackheads—open pores

A marvelous wash, used instead of soap. Dissolves all the pore-clogging impurities—removes blackheads, whiteheads, greasiness and refines coarsened skins, creating a delicate, smooth, fine-textured complexion. **1.00**

VALAZE BEAUTIFYING SKINFOOD
clears and whitens

Lightens, purifies and refines the skin. A stimulating, youthifying cream—removes sallowness, tan, light freckles, darkened skin pigment. "**The skin clearing masterpiece.**" **1.00**

VALAZE SUNPROOF CREAM
to prevent sunburn and freckles

By neutralizing the violet rays of the skin this remarkable cream protects the skin from sunburn, tan and freckles. Apply before outdoor exposure. **1.00**

The ideal finishing touches

Ever quick to create new and subtly flattering cosmetics, Helena Rubinstein now presents two new vanities. Paris has acclaimed them—who could resist them?

VALAZE SIFTER COMPACT
VALAZE DOUBLE COMPACT

Stunning new vanities in Chinese-Red. Conveniently small, yet containing as much rouge and powder as ordinary large compacts. Choice of shades. **1.50**

If unable to procure Valaze Beauty Preparation locally, order direct.

Write today for "Secrets of Beauty," Edition M-6, and instructive and fascinating 40-page pamphlet.

Salon de Beaute Valaze

Trade Mark

Helena Rubinstein

PARIS
LONDON

46 West 57th Street, New York

CHICAGO—30 N. Michigan Boulevard
DETROIT—1540 Washington Boulevard
BOSTON—234 Boylston Street
NEWARK—951 Broad Street
PHILADELPHIA—1719 Chestnut Street
PALM BEACH—323 Worth Avenue

Concerning the Prizes

THE five lucky sailors among the thousands of passengers who sailed on the April Limerick Liner are given here with their qualifications. Each of them is the winner of a ten-dollar prize:

Miss Davies will pose as a green
Little shy, little country colleen;
And George Arthur look coy,
As a "broth av a bhoy,"
A-harpin' for his shamrock queen.

Eleanor DePretis,
Torrington, Conn.

Charlie Murray and Sally O'Neil,
Will give lessons in dancing the real
Irish jig, in the shoon
Worn by every gossoon,
And knock out the "jazz-time" appeal.

Susie C. Carr, —Fam-
Tuseumbia, Alabama. d, Cal.

Mary Pickford will also be there;
Annie Rooney's short dresses she'll wear;
Walter James she'll beguile
With her sweet Irish smile
His grave might be "Doug," so beware.

H. Hilpert,
Philadelphia, Pa.

Begorra! Tom Meighan has struck
A fine rum of real Irish luck;
Lois Wilson's his chum
On this trip, and by gum;
He'll hold this belle fast (Belfast) or she'll duck.

Idyl Way,
Boston, Mass.

You'll meet gay Willard Louis, begad!
Who'll pretend he is Patsy Ruth's dad,
They'll hand you some blarney
That they come from Killarney,
But 'tis "Dublin" for "Micks," they be, lad.

Cecelia Inglis,
San Mateo, Calif.

ON page 57 of this number you will find five opportunities for qualifying for passage on the next Liner.

THE winner of the one-dollar prize offered for the best letter to Movie Jr. is announced on page 52.

The Mane (Main) Drag

is the prize-winning title for the picture which appeared on page 80 of the April issue. It was contributed by M. Edna Power, Halifax, N. S., Canada, who receives the ten-dollar prize.

Turn to page 72 of this issue and you will see another picture which needs a title. Send in as many titles as you desire and then watch for the announcement of the winner in the August number of the magazine.

Have you had your horoscope read? On page 68 you will read the horoscopes of some of our readers and you will find the particulars regarding the facts which you must submit in order to have your horoscope cast by Marion Meyer Drew.

Are You a Winner?

Those thousands of criticisms, which you entered in YOUR OPINION CONTEST, have kept the judges busy all spring and now at the beginning of summer they are prepared to announce the winners of the 105 cash prizes. This announcement will appear in the July number of MOTION PICTURE MAGAZINE. Of course, you will be watching to see if you are a winner. You'll want to know, too, which stars lead in the popularity vote.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Ralsto
ous Play
Ray,
Studios

—Cosn
York C
Sills
Studios
Star
Metro-
Sto
Night
wood,
Swr
Fame

When there's singing and dancing on the lawn—and the gay crowds swing to music under the lanterns and the canopy of trees
—have a Camel!

No other cigarette in the world is like Camels. Camels contain the choicest Turkish and Domestic tobaccos. The Camel blend is the triumph of expert blenders. Even the Camel cigarette paper is the finest, made especially in France. Into this one brand of cigarettes go all of the experience, all of the skill of the largest tobacco organization in the world.

WHEN it's evening with merry dancing on the lawn. When the world is young with youth and gay with age —*have a Camel!*

For no other cigarette made was ever so joyous on carefree evenings. Camel is fair companion to busy days and glamourous, restful nights. You just can't smoke enough Camels to tire the taste. Camels never leave a cigaretty after-taste. The choicest tobaccos that nature grows, blended to bring you their purest enjoyment, are rolled into Camels. Camels are the found-true friend of millions of experienced smokers.

So as you make merry with friends on this most enjoyable of nights. As you join the gay party when the work is done—taste then the kindliest smoke that ever came from a cigarette.

Have a Camel!

Our highest wish, if you do not yet know and enjoy Camel quality, is that you may try them. We invite you to compare Camels with any cigarette made at any price.

R. J. Reynolds Tobacco Co.
Winston-Salem, N. C.

© 1926

for Day . . .

Pert Powder gives waterproof service and keeps the skin beautifully groomed through the indoor and outdoor activities of strenuous days.

. . . for Evening

Pert Powder achieves a fragile bloom that adds petal freshness to natural beauty and is a creamy finish to smart make-up.

Skin Health and Loveliness by powdering!

WHAT lure is so appealing as that of the blossom smoothness on a young girl's cheek? What memory so romantic as that of the witching fragrance of a dewy June garden? Such was the poetic inspiration of the exquisite PERT POWDER that we now present . . . . to enhance the close-knit fabric of your skin, to heighten your charm to ultimate loveliness.

Of such gossamer daintiness is the texture of this powder that it is less visible on the skin than the delicate flakes on a butterfly's wing. It invests the skin with a fragrant, flattering softness and *cannot dilate the pores.* It is, moreover, so superfine in its adherence that it is delightfully waterproof.

So skilfully blended is PERT POWDER that it shades subtly into your natural skin-tones. Choose the tint that idealizes the charm of your particular type. PERT POWDER comes in four fascinating shades that harmonize so exquisitely with the colorings of Pert Rouge as to render your skin irresistible in its soft allure.

And the indefinable fragrance of PERT POWDER! Undertones of tea-roses and lilies, with the faint spiciness of pinks and mignonette. A perfume to make your personality appealing, piquant, mysterious! An exclusive powder at a popular price. Blanche, Naturelle, Rachel, Pêche — $1.

For superlative skin health and loveliness, use PERT POWDER in combination with Pert Rouge (in cream or compact form) and Pert indelible Lipstick. Mail the coupon today, with 12 cents for a generous sample of PERT POWDER. Another 12 cents brings a sample of Pert, the water proof Rouge, either cream or compact.

ROSS COMPANY

242-F West 17th Street - New York

ROSS COMPANY, 242-F West 17th Street, New York

☐ I enclose 12c for sample of Pert Powder. Shade .....

Another 12c brings sample of Pert Rouge:—

☐ Cream — *or* — ☐ Compact.

Name _____

Address _____

City and State _____

Please PRINT name

Pert

ROUGE · POWDER · LIPSTICK

Waterproof

The Answer to "Whose Hands?"

By F. VANCE DE REVERE

Waxman

EDITOR'S NOTE.—*Here are the owners of the three hands which were analyzed by F. Vance de Revere in the May issue of* MOTION PICTURE MAGAZINE. *On this page next month we will publish the pictures of the three stars whose hands have been so keenly analyzed on page 68 of this issue.*

THE hand representing a strong, fine character belongs to Anna Q. Nilsson. Her hand and her face correspond in almost every detail, giving added strength to all of her characteristics. The face, as well as the hand, shows the combination of the practical, also the love of the artistic; the strength of will, determination, persistency and ability to reason logically, also an energetic, active person, one with an affectionate disposition and a very kindly, sympathetic nature. Well-developed, intuitive qualities are found in both the hand and the face. Anna's tall muscular stature, for Anna is lovely and slim, corresponds with her hand.

THE man's hand, which was square in appearance, the true hand of the artist who represents with his hands, as well as in other ways, belongs to Ramon Novarro. The pronounced musical ability dominates both hand and face. In fact, we might say that Ramon Novarro was the natural born musician with all the attributes of the artist. The dreamy, sensitive, studious nature, highly temperamental and inspirational, is likewise strongly impressed upon both the face and hand. Ramon Novarro could readily equal his great success upon the screen in musical fields, for he surely has all the necessary characteristics and abilities of the musician.

THE very beautiful hand with its lovely, smooth-jointed fingers, which has appreciation of the arts, but not the ability to represent in the arts with the hands, belongs to Eleanor Boardman. The face and the hands correspond in general, altho there are some few differences. The highly emotional, quick, impulsive, affectionate nature, along with the qualities of the natural leader, also dramatic sense and ability, are registered in both face and hand alike and are dominant characteristics. Eleanor Boardman's photographs do not show the delicacy of her coloring nor the great sensitiveness which is so strongly shown in both hand and face.

All Rights Reserved
F. VANCE DE REVERE

Movie Astronomy

FAIRBANKS is the fastest-moving star in the movie universe.

Chaplin is a very bright star, but its light reaches us only once a year.

The glorious Swanson now has a constant satellite.

Coogan, tho small, seems to be a fixed star.

The burning star, Theda Bara, of the constellation of the Fox, is visible again.

Star-gazers are keeping an eye open for the reappearance of the twinkling comet Lloyd.

The double stars, Talmadge and Gish, seem to have separate individual orbits.

The pole star, Negri, seems to have taken on a richer glow of late.

Baby Peggy can easily be seen with the naked eye, tho only a very small star.

The reappearance of the brilliant shooting star, Turpin, is forecasted.

E. J. K.

Turn to Page 20

And read the interesting article on jewelry written by Holmer Little. In forthcoming issues of MOTION PICTURE MAGAZINE, Mrs. Little will write more articles on this fascinating topic. For instance, in the July issue she will tell you about the jewels owned by Aileen Pringle and Marion Davies. And in an early number of MOTION PICTURE MAGAZINE she will give you a glimpse of the favorite jewels of Gloria Swanson and Adolphe Menjou.

FREE—10-Day Tube

Mail the Coupon

To Whiten Dull Teeth

A NEW WAY, based on advanced scientific principles, that lightens cloudy teeth; that restores off-color teeth to charming clearness

IF you want whiter teeth, please make this remarkable test. It will prove your teeth are *not* naturally "off color" or dull, but far whiter than you know.

It will give them clear and beautiful whiteness. It will firm your gums to a healthy coral color.

You are hiding your teeth with a film coat . . . that is all

Dental science now traces scores of tooth and gum troubles to a germ-laden film that forms on your teeth.

It clings to teeth, gets into crevices and stays. It lays your gums open to bacterial attack and your teeth open to decay. Germs by the millions breed in it. And they, with tartar, are a chief cause of pyorrhea.

Now *new* methods are being used. A dentifrice called Pepsodent—different in formula, action and effect from any other known. Largely on dental advice the world has turned to this method.

Mere brushing won't do

It accomplishes two important things at once: Removes that film, then firms the gums. No harsh grit, judged dangerous to enamel.

A few days' use will prove its power beyond all doubt. Send the coupon. Clip it now before you forget.

FREE Pepsodent
REG. U.S. PAT. OFF.
The New-Day Quality Dentifrice Endorsed by World's Dental Authorities

Mail this for 10-Day Tube to

THE PEPSODENT COMPANY,
Dept. 380, 1104 S. Wabash Ave.,
Chicago, Ill., U. S. A.

Name. . . . . .

Address. . . . . .

Only one tube to a family. 2146

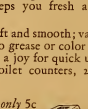
Free from odor all day long — with this creme deodorant

Of course, every woman means to be immaculately dainty but soap and water alone cannot protect you from ever present underarm odor.

The underarms *must* have special care—which you can give now so easily and quickly. Creme Odorono scientifically corrects perspiration odor without checking moisture. A morning application keeps you fresh and clean all day.

Creme Odorono is so soft and smooth; vanishes instantly and has no grease or color to stain clothing. It is such a joy for quick use and traveling. At all toilet counters, 25c large tube.

Send for Sample—only 5c



Ruth Miller
The Odorono Company
66 Blair Ave., Cincinnati, Ohio
Please send me sample tube of Creme Odorono, for which I enclose 5c.

Name.....

Address.....

HOW TO OBTAIN BEAUTIFULLY SHAPED LIPS!

M. Trilety's new lipshaper together with its llttck lip nutriment lotion, will now reduce protruding, prominent, thick unshapely lips to normal and thus improve your facial features 100 per cent. My new appliance is comfortable, easy to adjust, and is worn at night. It will also promote correct breathing and eliminate the harmful and annoying habit of snoring. Write for full information, testimonials etc., without any obligation on your part.

M. TRILETY
Dept. 114-SP Binghamton, N. Y.

PARKER'S HAIR BALSAM
REMOVES DANDRUFF
STOPS HAIR FALLING
Has been used with success for more than 40 years
RESTORES COLOR AND BEAUTY TO GRAY AND FADED HAIR
60¢ & $1.00 at all druggists
HISCOX CHEMICAL WORKS
PATCHOGUE, N.Y.
When washing hair always use Floreston Shampoo

The Roll-Call of the Old Guard

(*Continued from page 32*)

For which chance meeting casting directors may either bless or curse J. Farrell MacDonald, since Kenneth Casey has ever since then dogged their heels.

When this character actor directed for Universal years ago, Harold Lloyd, Hal Roach and Fred Newmeyer were what he called "regular extras." He brought Jeanie MacPherson, now De Mille's scenario writer, to the Coast as his leading woman. Edwin August was his leading man.

"This is a funny business. People say it is a cruel business. But when I definitely gave it up, after the war, and decided there was nothing in it for me—it wanted me back. I had gone to Santa Barbara and started the art colony there. I was going to paint pictures instead of making 'em. And Universal wired me to come and do a part in 'Marked Men'—and I've never gone back to the colony!"

CISSY FITZGERALD, once a favorite on the musical-comedy stage, is doing character parts and is seldom out of work. Trixie Friganza is in demand, and now there is Richard Carle.

Richard Carle, you know, was a top-notch musical-comedy star, who wrote his own things and packed houses from coast to coast for "The Spring Chicken" and "Mary's Lamb." Being William Boyd's father in "Eve's Leaves" is his present occupation.

"I remember when we all looked down on pictures. We wouldn't know anybody who worked in them. Think of that! We didn't know what a science the thing is—how carefully you have to create your character and just how to get your effect. I have so much to learn and I'm bound to learn it.

"What gets me is that it is all so final. On the stage, on first nights I was always watching the audience, seeing what went over and what didn't and later I amended the show. You cant do that in pictures. It must be right the first time.

"But it's a great life."

"IT'S the only life!" says Robert Edeson, the most popular matinée idol of his day, when the "All-American Three" were at the head of American drama. Richard Harding Davis wrote the plays, Augustin Daly produced them, and Bob Edeson played the husky young American then in favor.

"People talk about the dear old golden days," says Mr. Edeson, "but that's mostly bunk. The golden days are right here now, and anybody who wants one must learn how to enjoy it and he can have it.

"Yes, I thought I was sitting on the world when we were doing 'Soldiers of Fortune' and the rest of the clean, stirring comedy dramas we boys made; when folks liked romance instead of intrigue and a good fight rather than a dissertation on sex.

"But look at me now—working outdoors all day in California sunshine doing something different all the time—learning something new every minute.

"The way to be a success in this business, I think, is to put every ounce of energy into it and get every ounce of joy out of it. It's intensely interesting. You couldn't lure me back to the stage!"

About Pirates and Pictures

(*Continued from page 27*)

"WE looked at old paintings," he explains, "and we found out that they didn't have to be a bit like nature to be lovely. Artists sometimes paint their skies green to give the effect of blue. And even if you do go by nature, grass in all lights doesn't happen to look green.

"Colored pictures have always looked like badly tinted postal cards, and we were a little afraid to experiment with one, but a pirate story seemed so ideally suited to color that we decided to take a chance."

Mr. Parker can explain the mysteries of technicolor, he did to me. But not being accurate mentally, I wont attempt to explain it to you. If you will send twenty-five cents in stamps or almost any old way to Mr. Parker, he'll send you something back. Enclose fifty cents in Canadian money.

"I'D rather do a story like 'The Black Pirate' than all the ordinary stories in the world. We read up a lot about pirates, and they weren't the gallant brave gentlemen the novels paint them. They used to tie someone they wanted to torture under the keel of the boat held on one side by a rope to his arms, and on the other by a rope to his feet and then they'd let the boat cut him in two. Every minute or so to keep him from drowning they would pull him up and revive him, and then throw him again.

"Walking the plank was one of the mildest forms of punishment. Poking out eyes or cutting off arms and legs was more popular.

"AND Fairbanks is a wonderful person to work with on a story of this sort. You see, he intended to do it several years ago. He had been talking it over before he went up to bed. You know, he very seldom reads anything, but someone had given him a beautiful edition of the Arabian Nights, and he started to read it before he went to sleep. He read it all night, and the next day gave up all the plans for 'The Black Pirate' and started on 'The Thief of Bagdad' instead."

"If I had my way, I'd like to direct a whole lot of famous mystery or detective stories. When I did 'Sherlock Holmes' with John Barrymore, I knew that I wanted to keep right on with stories like that. I thought 'The Unholy Three' was a marvelous pictur. There is not enough real fiction in pictures.

"MOST pictures are love stories, love tangles, sex dramas. Pictures should be more like books, and have the variety that books have. Imagine doing a story like 'The Hound of the Baskervilles.'"

"Or 'Dracula'," I suggested. "Have you any other ambitions?"

"Yes, I'd like to see James Rennie, well directed in a good picture. He says he doesn't like them, but I believe it is because he hasn't had a fair chance in them. I saw him in 'The Great Gatsby' and I think he is one of the finest actors on the stage. I think his trouble is that he has been directed. What he needs is to be

(*Continued on page 97*)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Notes from Hollywood

(*Continued from page 33*)

minutes, then she saw us smiling and at last she burst out laughing and said, "Oh, now I know who you are." In 1920 when there was no thought of the future, her mother and father told me that Mary had just passed her sweet sixteenth birthday, so you may be pretty sure that you now know her right age, whatever the publicity men may tell you in the years to come. And she is just as dainty and sweet and pretty and young today as she was five and a half years ago.

ALL the film magnates seem to be unanimous in taking the position that they dont care a darn what the newspaper and magazine critics say about their pictures, but in their secret hearts they fear them as a mouse fears a cat. If the reviews are favorable, the critics are very wise: if unfavorable, the critics are a lot of old fossils who dont know anything anyway. But they certainly do care. For example, the Paramount people agreed to pay Harry Carr a big salary to come in and act as studio critic and edit all pictures before they went to the market. Again, when "La Bohème" was finally cut and edited, the Metro-Goldwyn-Mayer people sent for two important magazine critics and asked them for final suggestions before sending the picture out, and they accepted the suggestions, too, and even retook several scenes.

WHEN you see the red-hot love scenes between John Gilbert and Lillian Gish in "La Bohème," you will now know that these are retakes and that the original ones were much tamer. And what is John Gilbert if not an ardent lover?

SYDNEY FRANKLIN is a painstaking director. I was observing him just before taking a scene in "Beverly of Graustark." The set seemed to be in perfect order and the actors were standing ready at the entrances. Franklin took a final peep thru the lens, then ordered some stage-hands to move a chair in the foreground. "Two inches more—off; no, not so much—now a little down; (pause) just a hair this way; (pause) twist the back more toward center"; etc., etc. For at least five minutes they moved that chair around until finally the director announced that the composition of the set suited him. When you see this picture, take a look at that chair in the near foreground at the left—the scene is where Tony Moreno enters, then another soldier (admiral I think) enters, carrying Marion Davies in his arms and deposits her in a chair in front of the desk. See if the chair is in exactly the right spot to suit your artistic fancy. A small matter, you think, yes, but it is these little details that make a picture artistic and helps to give it what we call *finesse*.

EVERYBODY seems to have bobbed hair on this side of the continent. Is it merely a fad or has it come to stay? I'll lay odds that it is the former. The pendulum will swing back.

IN the near neighborhood of every studio, on the outside, one sees all manner of men and women, old and young, big and small. Cowboys, sheiks, bankers, Buffalo Bills, Robinson Crusoes, gum-chewing stenographers, Armenians, men with one leg or one eye, Chinamen, soldiers, sailors, witches and freaks of all kinds. Some of these are made up and in costume, and some are just extras waiting for a job. In no other place in the world can one find such a mixture of queer people. And yet this is the stuff the movies are made of—a little of everything, good and bad.

© THE R. L. W. CO.

Adds Gloss and Lustre, Makes Your Hair Easy to Manage

IF you want to make your hair easy to manage and add to its natural gloss and lustre, this is very easy to do.

Just put a few drops of Glostora on the bristles of your hair brush, and brush it through your hair when you dress it. You will be surprised at the result. It will give your hair an unusually rich, silky gloss and lustre—instantly.

A large bottle of Glostora costs but a trifle at any drug store or toilet goods counter.

Glostora simply makes your hair more beautiful by enhancing its natural wave and color. It keeps the wave and curl in, and leaves your hair so soft and pliable, and so easy to manage, that it will stay any style you arrange it, even after shampooing—whether long or bobbed.

A few drops of Glostora impart that bright, brilliant, silky sheen, so much admired, and your hair will fairly sparkle and glow with natural gloss and lustre.

A large bottle of Glostora costs but a trifle at any drug store or toilet goods counter. Try it! You will be delighted to see how much more beautiful your hair will look, and how easy it will be to manage.

A generous sample FREE upon request.

Send This *Coupon and* Try it FREE

THE R. L. WATKINS COMPANY 26-G-164
1276 West 3rd Street, Cleveland, Ohio
Please send me FREE, a sample of GLOSTORA, all charges paid.

Name.....

Address.....

In Canada address
THE R. L. WATKINS CO., 672 Wellington St., West, Toronto 2-Ont.

A Romance of

PARISIAN FLESH FOOD

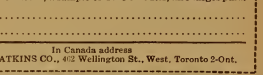
"A new light came into his eyes! She was so mysteriously wonderful: Radiant, firm—delightfully developed—Free from wrinkles and blemishes.

Could Parisian be the secret of *all* this loveliness!"

He Was Right!

Parisian Flesh Food *is* the secret of such alluring charm. It will quickly banish your lines and wrinkles; develop your neck and bust; restore that glorious youthful firmness. Send 10c today for Trial Sample and valuable booklet, "Beauty Secrets."

MME. FUOLAIRE
259 Parisian Bldg., Cleveland, Ohio.
AGENTS WANTED



Before *After*

Delica-Brow

The *ORIGINAL* Liquid Dressing

Your eyes will seem much larger, brighter and your lashes twice as long, dark and heavy after your very first application of *Delica-Brow*, the original waterproof Liquid Dressing for the lashes and brows. You will never know what beautiful eyes you really have until you use *Delica-Brow*. Send for a free trial bottle today. Kindly enclose 10c for packing and mailing.

Delica Laboratories, Inc., Dept. A4
3912 Clybourne Ave. Chicago, Ill.

They do notice your cuff buttons

A HUNDRED times a day your cuffs jump into the foreground of the picture—telling your taste in dress!

Kum-a-part Buttons in your cuffs add that touch of correctness that only good jewelry can give.

They're convenient for you to use, click open, snap shut; and they're guaranteed to last a lifetime.

At jewelers or men's shops you can easily match Kum-a-part designs to your favored shirt patterns.

Prices according to quality up to $25 the pair.

Write for Correct Dress Chart "C"

The Baer & Wilde Co.
Attleboro, Mass., U.S.A.

KUM-A-PART
CUFF BUTTON

Trade Mark Reg. U.S. Pat. Off.

Banishes Gray Hair in 15 Minutes

WITH invariable success hundreds of thousands of American women are regaining the youthful glory of their hair by using INECTO RAPID NOTOX. And the success of these is guiding thousands more to use this, the one tint that is perfectly natural waving, marceling and curling. It is safe; it cannot injure texture or growth; it contains no paraphenylene diamine. The ease of application enables anyone to apply it in the privacy of her own home.

If you are concerned about your hair Jeanne Rivere, expert of the greatest hair coloring manufacturers in the world, is ready to give confidential advice on your particular problem.

Send No Money

Merely fill out the coupon below

INECTO, Inc., 33-35 West 46th St., New York

INECTO, Inc., 33-35 West 46th Street, New York City

Please send me without cost or obligation full details of INECTO RAPID NOTOX and the beauty Analysis Chart form L-25

Name.....

Address.....

City.....

State.....

In CANADA called NOTOX. Made by Notox, Ltd., 10 McCaul Street, Toronto.

The Home Beauty Shop

Conducted by MARTHA DAWN

FROM the number of automobiling parties already crowding the country roads, I know that it is not too early to give a few hints on the care of the complexion in the summer. Of course, it is a great temptation, particularly early in the season, to go to the beach and acquire a good tan. There will always be a certain pride in the first sunburn, just as there is a thrill in the first plunge of the season in the ocean or the first game of golf.

Naturally, the girls have forgotten all about the pain of last year's sunburn and the annoyance that the summer's tan caused in the fall.

However, may I warn you that a sunburn is both unsightly and painful? Of course, I realize that no girl wants to keep her complexion at its winter whiteness. Neither is it necessary to be mid-Victorian and resort to high-neck, long-sleeve bathing suits and sunshades to protect our skins. If you apply a good cold cream or a soothing lotion immediately after the sunburn, you need not worry about your skin on the beach or while you are motoring. There are many good creams and lotions made especially for this purpose.

A heavy sunburn dries and coarsens the skin. It spoils the texture of delicate complexions. After a day in the outdoors, do not fail to apply a good cream or lotion and leave it on all night. Be careful about using water and a heavy soap after a sunburn. Cold water may have a temporarily soothing effect, but it does no good, and it may do a great deal of harm. So, when you go on an outing in these first warm days, be sure to include a good cream or lotion in your bag.

Now for a few words of advice about your summer wardrobe. This is the season of the year when you will need a great many dresses. But, fortunately, they may all be inexpensive ones. There are a bewildering number of lovely summer fabrics, and it is well to choose the ones that launder easily and do not fade. Beware of the trimmings that will not iron nicely.

Comfortable, low-heel shoes are indispensable in summer. Get the sort that clean easily. And you will need a heavy coat, of serviceable material, and a sweater or leather jacket. Knickerbockers are a matter of taste. But if you are inclined to be the least bit overweight, avoid them as you would a plague.

Many summer vacations are ruined by an ill-chosen or incomplete wardrobe. The girl who finds herself in camp with nothing but fluffy dresses is not apt to have much fun. Or the girl who goes to a summer resort without a good stock of dancing frocks is sure to miss some pleasant evenings. White is always pretty for evening wear in summer and it is a pleasant change after the heavier winter clothes.

It is well to keep one hat to wear on special occasions and to have a stock of cheap but becoming hats for hard wear. Dont try to wear fine, thin stockings for walking with sports shoes. Light wool stockings are not only sensible and fashionable, but they are becoming if you are careful to select the patterns that look well on your legs. If your legs are plump, be sure to avoid the striking patterns.

"Shall I Go Into the Movies?"

(*Continued from page* 68)

emotional temperament. I would be doing you an injustice were I to encourage you to take up a career for which you are not fitted. You would be a valuable office executive, and under proper conditions might make a good critic of the movies for a newspaper or magazine, but that is the extent of your contact with the shadow world, according to your horoscope.

Barbara S., August 16th:

The influence in your natal chart which turns you toward the movies is a purely temporary one and one which will entirely disappear within two years. You will always like to shine before your friends, but your contact with an audience should be personal and direct, not thru another medium, as is the case with the motion picture artist. I want to caution you about this desire to impress your friends; as you grow older, people will see your love for approval and applause and the unscrupulous will work upon you thru this weakness. Develop discrimination in regard to associates; learn to tell the false from the true and you will save yourself much trouble in the future.

Hannah G., June 22nd:

There is no indication in your natal chart that you would displace Gloria or Pola as soon as you might seek to do so. You have a rather matter-of-fact nature, are intelligent and alert and very determined. Your best career would be that of a nurse or doctor, as you possess a natural understanding of hygiene and the laws of healing. There is no more useful occupation on earth than in creating anew the physical well-being of some unfortunate, and as you reach maturity you will be far more interested in this phase of activity than in any ambition to shine upon the screen.

R. B., January 7th:

There are a number of very strong planetary aspects in your horoscope which point to an eventful life, but, unless you exercise great self-control and will-power, to a rather difficult one. It would be unwise for you to attempt a stage or movie career, because by entering a life where emphasis would be placed upon the emotional side of your nature you would bring out the unfortunate elements of your horoscope which in ordinary circumstances will not trouble you greatly. I would suggest for you a course in some form of dress designing or millinery work. You will travel a great deal and have many unusual experiences in the course of your life. Some time when you take up the study of astrology you will understand yourself and you ell conditions much better. he

Robert T., October 15th: s be- n them.

Inasmuch as your experience ors on the vaudeville stage denotes an un- that he has of the conditions of life com eeds is to be

(*Continued on page* 97)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Place of Missing Films

(*Continued from page 22*)

City for a picture you will never see in your "favorite movie theater."

There is also the instance of a costly production made on the West Coast some time ago, in the midst of which the star, a high-salaried player, died. The usual effort was made to complete the filming of the picture with a double, but despite all efforts made to save a tremendous investment, the projection of the production, when finally cut and titled, revealed the immediate difference in face, physique and acting of the original star and the imitation, with the result that the doors of the Place of Missing Movies opened to welcome another lodger.

BUT the majority of movies over which Miles Projection Rooms hold obsequies emanate from the "promoter" type of film maker—the promoter being a suave gentleman who convinces the proprietor of the thriving delicatessen store in Elyria or the owner of the dance palace in Terre Haute that the beauty and talent of his daughter should startle the world via the screen in a production which will require only $10,000 or $20,000, but the profits from which will cause the said purveyor of table delicacies to look with disdain on the piking profits he is making (regularly) from his store.

With little or no knowledge of the intricacies of picture production and no thought of what the film market requires, our promoter friend proceeds to waste several thousands of feet of good negative stock by recording in the camera the tortuous acting of the town belle, supported by that little group of processional movie players who are open for any engagement, provided it will keep the wolf from the door. If the bank-roll is small, he works in the town where the money is raised—if the bank-roll is large, he adds one more to the Hollywood gentlemen who make movies you never see.

The picture is finally completed, the

(*Continued on page 98*)

About Pirates and Pictures

(*Continued from page 94*)

left alone with maybe one or two suggestions in camera technique."

Mr. Parker is enthusiastic over pictures. He carries small bits of the colored film of "The Black Pirate" about with him and holds them up to lights to see if they are really good or whether he was mistaken the last time he looked. So far, he is right about them. He told me that a test had been taken to see whether or not colored films were bad for the eyes.

AN ordinary film was shown, a colored film, and then a book was given the persons to be tested to read for the same length of time. The least eye strain was noticed in the people who had seen the colored film. The ordinary film came second, and the book got the worst mark of all.

Mr. Parker is a terribly funny man. The retort to that, I know, is, "Well, what did he say?" But I will have to leave it at that.

Which know one thing, and that is, now these John Robertson has left for the some time will be no one to fill his place In no popular director in his class, or find such a unless Albert Parker decides yet this is timely joking about returning of—a little of · April.

CLEOPATRA HAD IT—

—irresistible fascination. A skin and complexion holding all entranced with its mystic appeal. The alluring, seductive touch of Oriental beauty commands world homage. Emperors have laid crowns at its feet, history has been changed by its glance. You too may know the joy of such beauty. Feature imperfections and blemishes will be forgotten under the enticing spell of a fascinating, bewitching appearance. Let

GOURAUD'S ORIENTAL CREAM

render this oriental touch of subtle enchantment to your skin. The complexion bestowed will not rub off, streak or show signs of perspiration. Highly antiseptic and astringent. Made in White, Flesh and Rachel; also Compacts.

Send 10c for Trial Size

Ferd. T. Hopkins & Son, New York City

The Truth about Hair Coloring

NOTHING EQUALS Genuine B. Paul HENNA

Why Have Gray or Faded Hair

USE B. PAUL'S HENNA

COLORS gray hair in ONE APPLICATION

ALL SHADES FROM BLACK TO BLOND

Returns youthful color so you can bob it. Bobbed hair takes years off your age, but not if it's gray. Not affected by salt water, perspiration, oils, tonics, shampoos previous dyes. Does not stain scalp or rub off Composed Henna Herbs; Harmless. Easily applied at home. 14 shades. P. P. $1.60. White Henna for lightening hair grown dark, $2.25. Pilocarpine Hair Tonic (nonirritant stimulant), $5.00. Free Advice—Booklet.

B. PAUL, Dept. 8-J, 21 W. 39th St., N.Y.C.

AT ALL DRUG AND DEPARTMENT STORES

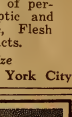
I paid 30,000 Francs for this French Beauty Secret

You Can Get This Formula USED BY HOLLYWOOD STARS

Many seek beauty in Paris from the few who know this wonderful beauty secret. I paid 30,000 francs in Paris for the formula. I will share this amazing secret with you. Can be prepared at home with inexpensive ingredients easily obtained at any drug store. You will be delighted with wonderful results after few days application.

Saves Money — Makes Money
Brings You Unexpected Beauty

Why buy high priced cosmetics when five dollars brings you this wonderful formula? Pays for itself in few days. Big money made selling preparation to friends. Clip coupon and send with five dollars. Formula and full directions will be sent you.



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Address.....

$25.00 complete, including wrist-clasp and one extra Ribbon wristlet. Can be worn either way. In attractive plush-lined case. Can also be had in green gold.

NEW SNUG-FIT WATCH

Fully Guaranteed Accurate Timekeeper. Always sets firm on your wrist. 14-karat Solid White Gold Case—16-Jewel Movement, Genuine Sapphire Studded Crown.

Terms if Desired—Six Months to Pay. Write for Particulars and ask for FREE Jewelry Catalog.

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FRANK SIEGRIST, brilliant young trumpet soloist, three seasons with Whiteman, uses a Conn.

You, too, can win success in music

SIEGRIST earns a princely salary for his brilliant solos. His mastery of the highest register amazes his hearers. He uses a Conn trumpet because, he says: "the intonation, valve action, and immediate response give added confidence in my playing."

There's profit and pleasure in music. You can fit yourself for it quickly. Start now to cultivate your musical bump with a Conn trumpet, saxophone, trombone, any band or orchestra instrument. Brief, pleasant practice enables you to win pleasure and profit. Send now for free book and details of Free Trial, Easy Payments on Any Conn Instrument.

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The Old Reliable Credit Jewelers — LOFTIS BROS. & CO. Est. 1858 — Largest in the World

DIAMONDS WATCHES

Genuine Diamonds Guaranteed

CASH OR CREDIT

No. 944 $97.50 $2.45 a wk.

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No. 71 $119 $3 a wk.

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Our reputation is your safeguard

Get YOUR Diamond Now!

Satisfaction guaranteed or money back

We import Diamonds direct from Europe and sell direct to you by mail—this is why we can deliver to you so much more value for your money. Every gem selected by experts for superior quality, color and brilliancy. Order your ring here from our large assortment of designs. CREDIT TERMS—Pay 10% down and balance in weekly, semi-monthly or monthly payments. All goods delivered on above payment. DIAMOND BOOK, FREE—Our big new 1924 edition, over 2000 amazing bargains. Write today for your FREE copy.

17-Jewel Elgin — No. 15 — Greenfield, Elgin or Waltham 25-year guaranteed case; 12 designs; dial 1 3/16 in. $2 down and $1.00 a week.

Wrist Watch—14-K white gold, hand engraved case. Fancy wing ends, silver dial, high grade 15-Jewel movement. $25. $2.50 down and $1.00 a week.

Wedding Rings — No. 624, 18K Engr. $7.50; 18K white gold $7.50.

All Platinum, $25 up. With 3 Diamonds, $50; 5 Diamonds, $75; 7 Diamonds, $100; 9 Diamonds, $200 or more. Founded for Diamonds, $500

LOFTIS BROS. & CO. Established 1858 — Stores in Leading Cities

Dept. A615, 108 N. State St., Chicago

The Place of Missing Films

(Continued from page 97)

proper amount of praise is bestowed upon it by the man who made it and then it is despatched to New York, usually in his care and sometimes accompanied by the man or men who financed it, who have ringing in their ears the song of the promoter, "there's money in the picture business." He's right. So there is. Their money is in it, together with the money of hundreds like them.

THE usual round of the distributors, who more often than not will not waste time looking at a film which does not carry the insurance of a well-known star, a box-office director and a story of popular value, the recourse to the independent distributors, who refuse even to handle it on "percentage," that bugaboo of the small producer. Percentage means that the distributor will give the producer forty per cent. of the takings, provided there are any, after he has held back cost of prints, advertising and what not. And then——

To Miles Projection Rooms, where the mourners—pardon me, I mean the money men—make arrangements for the storage of the masterpiece in the Long Island City vaults, always hoping that some one, some place, somehow will take the picture out of the Place of Missing Movies and place it "among those present" with current productions.

ONCE in a while the story is reversed. There comes to mind the splendid picture, "Driven," directed by Charles Brabin, financed with his own money and bringing to the front that splendid actor, Charles Mack, erstwhile property boy with D. W. Griffith. Independent in every sense of the word, this film made the weary rounds of the distribution offices and everywhere "thumbs down" was the answer. Brabin, who edited and stored his picture with Joe Miles, persevered in the face of all the turn-downs and one fine day a smart man at Universal saw "Driven," paid Mr. Brabin a goodly sum as a negative advance (meaning real money) and Universal released "Driven" to the plaudits of the critics, who acclaimed the "independent" as one of the best pictures of the year.

Another was the comedy hit, "Up in Mary's Attic," but against these few we find many pictures on the books of Miles which you and I will never see.

It is estimated that one thousand pictures of all descriptions pass thru the Miles organization every year and the percentage of these which join the ranks of Missing Movies is uncomfortably large.

AND what becomes eventually of all this film? say you.

Every six months, according to the business rules under which Joe Miles conducts his interesting branch of the film industry, films which have lain in storage and have not been protected by the producer, are publicly auctioned off from the vaults in Long Island City. Under the hammer go comedies, dramas, scenics, educationals, short subjects and features of every known variety. They are bid in sometimes by second-hand film dealers, sometimes by the producer himself, but more often the Missing Movies are sold to the gentry known by the pleasing name of "junkers," whose function it is to sell the miles of celluloid failures to refiners, who proceed to extract therefrom the silver, in a different form, which the unfortunate producer has failed to get at the box-offices of the country's movie houses, and to melt down the celluloid, which, due to its high quality, has taken a prominent commercial place in the making of the famous Duco finish, so popular at present with automobile body makers.

Think of this. A reel of positive film, reproduced from the original negative, costs $40 and weighs four pounds. The "junkers" pay the large sum of 3 cents per pound, or 20 cents per reel, which means that a five-reel feature which represents an original outlay of from $5,000 to, in one or two cases, $50,000, is knocked down for one dollar.

BUT there is a brighter side to the business of the man who harbors the cripples of the picture world. Miles Projection Rooms, which include a series of fourteen cutting rooms and five projection rooms, handles annually more than 2,000,000 feet of film from the cameras of the leading producers, has long been the quarters where such directors as Griffith, Cabanne, Robertson, Carewe, King, Olcott and other leading figures of the production world supervise the editing and cutting of their masterpieces. The company provides a service to the film world which is unique on either coast, providing fire-proof buildings, expert facilities and perfect projection to the producers who regularly turn to Miles at the completion of a picture.

Incidentally, Joe Miles and Sam Rubenstein are pioneers of the business, having traveled the roads of production, distribution, exhibition and kindred angles of films before Miles, several years ago, conceived the service bureau which he now conducts.

The next time you watch a picture on the screen of your favorite movie theater give a thought to the pictures you never see, the luckless Missing Movies which lay waiting in their trim little cans in the vaults for the semiannual auction which will bring them to the hands of the "junkers," a fate their producers gave little thought to when they assembled their casts and built their sets.

The Answer Man

(Continued from page 84)

Blonde or brunette? I dont care to commit myself. She has golden hair and brown eyes, but what's that?

J. S., NEW ORLEANS.—Your verse to Leatrice Joy was very well done and I am sorry I haven't the space to use it.

T. S. S., PHILADELPHIA.—So you want to be an Answer Man when you get old. I dont blame you, see all the fun I am having. And you like Ann Pennington in pictures. She's in "The Golden Strain" now, and she surely can do that Charleston all right. You say you saw 117 pictures last year and Mr. Brewster saw 250—well, he goes three and four times a day sometimes.

CI-MI.—Yes, I have seen that before.

DELLA LOUISE.—Lois Wilson once taught school in Birmingham, Alabama, and she is just over five feet two. John Gilbert is playing in "Bardelys the Magnificent."

YVONNE McD.—A lot of girls are

(Continued on page 117)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

"No Spik English"

(*Continued from page* 58)

irritated me so, that on my next visit home, I packed my clothes, borrowed some money and left, while my mother was asleep. Then I found myself a job at the Winter Garden in Berlin, which is like the Ziegfeld Follies in this country. After a while, my mother forgave me, and came to live with me."

WHILE she danced, Putti studied with a Russian teacher. He taught her the ballet technique which she mastered in the incredibly short space of one year. At the end of that time he told her he had no more to teach her. Shortly after, she was made prima ballerina at the theater. A motion picture director saw her there and was so impressed with her appearance and talent that he sent her an offer to join the UFA Films.

"I went mostly out of curiosity," she said, "but after I had been there a little while, I decided to stay, for I loved the work. And the realization came over me that dancing could be satisfying only to a Pavlowa or a Fokina, somebody who had reached the heights. To remain as prima ballerina or even as a solo dancer was poor reward, and I knew I could never be so great a dancer as either of these superb artists. In the motion pictures there is a great field for expression, and there are more opportunities than in dancing."

Putti was born in Vecci, near Budapest, of a Hungarian mother and an Italian father. She speaks three languages fluently, French, Hungarian and German, and I'm willing to bet that within a year, she will be speaking English with the best of the foreign film stars. Anyone with her eager interest is sure to learn quickly. Why, during the first week of her arrival in New York she began exploring the city with her maid, who knows not even her mistress's twenty English words. They walked to Central Park and later, when they were hungry, they found a restaurant with a man in the window, cooking spaghetti. Luckily, spaghetti is a word that Lya de Putti knows. She pronounces it "shpah-getti," and she had no trouble in making her wants known. But she wishes to speak well.

"One cant eat spaghetti all the time," she explained.

Famous Players supplied her with an interpreter, a young woman who accompanies her wherever she goes, for she has a dread of being left alone. The city, seen from the thirty-second floor of the hotel where she is stopping, terrifies her a little. And all the thousands of friendly faces she sees are strange, nevertheless. Putti is still so new to the country that she does not yet know what its customs are. For instance, on the day I saw her, a photographer from one of the news agencies took a number of photographs of her in the gymnasium atop the hotel. First one in boxing-gloves, then one climbing a rope ladder, then one in a rowing machine. The man arranged her skirts so that her knees were visible, and Putti turned to her companion with a puzzled expression and an inquiring gesture of the hands as if to say: "Is this what I must do, too, to be an American?"

Norma Looks Ahead

After a few more pictures, Miss Talmadge will retire. And then what? Well, for one thing, Norma will read, study and travel. In the July issue of MOTION PICTURE MAGAZINE, Miss Talmadge talks about her future—away from pictures.

WHY YOU SHOULD INSIST UPON A

Frederics Method

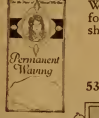
permanent wave

BECAUSE this is the method of permanent waving used by practically all foremost masters of the art, your hair should have the greater loveliness it affords.

Frederics is the perfected method for hair of every shade and texture, giving large soft waves of lustrous beauty. And because it involves no risks, it does away with the need for laboratory testing.

You will find the hairdresser who uses this method to be the leading expert in your community. If you do not know of a Frederics Method shop, we will gladly send you on request the name of one nearby.

Free!



Write for a copy of this folder. It tells how to care correctly for your permanent wave. Tells, too, in detail, why you should insist upon the Frederics Method.

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The Frederics Method of PERMANENT WAVING "FOR THE HAIR OF WOMEN WHO CARE"

She Sensed the Depth of His Admiring Glances

HOW it thrilled her to note his new tenderness and interest. She felt at perfect ease for once; she knew she reflected a feminine beauty heightened by a smooth, lovely skin, free from offending hair.

Her good friend Janet had told her about the wonders of Del-a-tone.

For nearly twenty years this perfect, effective, safe, easy-to-use hair remover has graced the toilet tables of discriminating beauty-seekers. Millions rely on it today. No other method will do. Del-a-tone is the aristocrat of depilatories—once used, experimenting is at an end.

Try it—be convinced!

You may test Del-a-tone (powder) or the new Dela-tone Cream, without a cent of expense.

Read the generous offer below. Send today for a liberal supply, or purchase at your favorite drug or department store. They all have it, or can get it, for Del-a-tone is needed and wanted.

Apply Del-a-tone to arms, limbs, face, back of neck—large surfaces or small. After only three minutes, rinse off and all hair is gone. It will not return thicker or coarser. Notice how white and velvety smooth your skin is after using Del-a-tone. Prominent physicians and beauty experts recommend it because it is harmless, convenient and so resultful.

"He admired her hair-free skin"

Your Choice—Del-a-tone Cream or Del-a-tone (powder)

The new Del-a-tone Cream is the only snow-white, fragrant hair-removing cream that removes hair in 3 minutes. Has the same wonder working qualities of old reliable Dela-tone (powder). Demand Del-a-tone; shun substitutes.

At drug and department stores or sent, prepaid, anywhere in U. S. A. in plain wrapper for one dollar—big economy. State whether you wish Del-a-tone or Del-a-tone Cream.

THE DELATONE COMPANY
Dept. 76, 536 Lake Shore Drive Chicago, Ill.

Insist on The Old Reliable

DEL-A-TONE

Removes Hair

Send for 10c Size FREE

Try Del-a-tone or Del-a-tone Cream with our compliments. State which you prefer. We will be pleased to send a 10 cent package free on request in plain wrapper. Write today!

Oh What Joy!
I am Free, you may be

WHAT woman is there who will not rejoice—to know she can be FREE from the humiliation of Excessive Armpit Perspiration—to know that wonderful NONSPI keeps the underarms normally dry and odorless.

Let this be our personal message to you that such glorious freedom is available. For, by using old reliable NONSPI (a pure antiseptic liquid) on an average of only two nights each week, your dresses will be saved from ruinous perspiration stains and you will be freed from the embarrassment of armpit odor.

NONSPI, is used by more than a million women, is prescribed by numerous physicians, and is sold and advocated by toilet dealers and druggists everywhere.

ALL WE ASK is that you give NONSPI just one trial. Either purchase a bottle (the price is but 50c) or send us your name and we will mail you a liberal FREE SAMPLE at once.

TRADE NONSPI MARK

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2643 Walnut St., Kansas City, Mo.
Please send free testing sample to address listed below.
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Your Chance to Get into the MOVIES

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$75 to $250 a Week and More

There's big money in every branch of Professional Photography: Motion Picture, Portrait and Commercial. Make money in spare time. Earn while learning.

CAMERA FREE Your choice of real Motion Picture Camera, taking standard professional film used by all theatres, or 5x7 View Camera, latest model, genuine anastigmat lens.

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NOTE: If you prefer to come to our New York or Chicago Studios for personal instruction, day or evening classes, write for catalog B and state nearest address: 10 W. 33rd St., New York, or 630 So. Wabash Ave., Chicago, Ill.

The Perils of the Well-Dressed Man

Adolphe Menjou Tells You What to Wear

(*Continued from page* 44)

"Then it isn't the clothes, after all," said I, beginning to be bewildered. "It's the man."

"No—wait till I explain. We are talking now of the well-dressed man and what it is that makes him seem so. My point is that the best tailor in the world cannot make a man appear well-dressed unless the man knows how to wear the clothes the tailor puts on him.

"I HAVE known men who went to the best tailors available and who spent a great deal of money on their clothes. Yet they never seemed well dressed. They had no instinct for it. They never could learn the right combinations of shirts and ties. They did not know how to walk, how to carry themselves. No amount of money could ever make them look well.

"On the other hand, some men achieve distinction in the oldest suit of corduroys. John Barrymore, for instance, could never seem anything but distinguished, no matter how he was dressed.

"The art of appearing well dressed depends upon some inner quality of the person. There is something about the carriage of such a man, the angle of his hat—his general air—which betrays his breeding and shows what he is, regardless of his clothes.

"Grooming is, of course, the first requisite of the well-dressed person, and this applies to women as well as men. Your hair, your nails, your skin, must show care. You must be clean—immaculate. Your clothes must be brushed and pressed and your linen must be fresh.

"Shoes are important. They must be well made. They must be in good repair. Run-down heels can spoil the effect of the most elaborate outfit. They must be polished and free from dust.

"THE well-dressed man not only knows what to wear, but when to wear it. He is discriminating in the choice of his raiment for various occasions and different functions.

"He is careful about colors and sees to it that his tie and shirt and socks harmonize with the suit he is wearing.

"Changes of fashion are unimportant. We are going back now to a style of masculine clothing which was fashionable a generation ago. Double-breasted waistcoats are coming in. Such minor changes take place every season, but the well-dressed man who knows how to wear his clothes maintains his distinction, no matter how the styles may change.

"Nor does the well-dressed man take up every new fad of dress as it appears. There are certain standards of taste and style which do not change. These he follows, regardless of picturesque inventions of haberdashers, designed to intrigue the fancy of college freshmen.

"Thus you see the true man of distinction makes his clothes fit his purpose. On the other hand, some men are affected by the clothes they wear. Dress them in baggy, ill-kempt apparel and, they slouch along with a discouraged gait which accords with the outfit. But let them be well groomed and clad in newly pressed, well-fitting clothes and they assume an air of jaunty self-possession.

"CLOTHES often have a tremendous effect upon the character, the mind—even the morals of individuals. It is a well-known fact that social workers, striving to help the 'down-and-outer' to come back, first give him a bath, shave, haircut and a decent suit of clothes. It is the first step in rehabilitation. Decently clad, a man takes new courage. His self-possession returns and confidence in his own powers. It is the first step on the way up from degradation."

As he talked, I had been taking note of the clothes he, himself, was wearing. A suit of a very new cut in a somewhat vivid blue. The waistcoat was interesting—a sort of low-necked effect with a narrow lapel following the curve at the top and four buttons over the diaphragm. The hat he had thrown on the desk was a tan affair with a turned-down brim in the fashion set by the Prince of Wales.

I was about to ask him for some information on the subject of women's clothes when he glanced at his watch with a horrified exclamation and after a courteous farewell, betook himself off in much haste to don make-up and dinner clothes and assume once more the rôle of a dashing man-about-town.

Lew Cody Tells You What *Not* to Wear

(*Continued from page* 45)

but should by any chance have forgotten to put on his trousers, the probabilities are that he would soon become conscious from the actions of the other guests that something was wrong.

"If the footman at the door refuses to admit him and emphasizes his refusal by throwing him down-stairs, this is an indication that all is not as it should be and he should take careful stock of himself to discover what there is about his apparel which the well-dressed man would not be wearing on such an occasion.

"But if he should pass unnoticed until he enters the ballroom, the chances are that the reactions of the assembled ambassadors, senators and their wives to his appearance, will indicate to him some error in his appearance. Their eyes will grow round and they will whisper and draw away. A few smothered screams may greet him—or a lady may faint. I have found that if a lady faints at sight of you, it is nearly always an indication that your attire is probably a trifle scant."

HERE the attendant again mopped Mr. Cody's brow, which by this time gave indications of extreme heat.

"Out of my experience I have made a few deductions along these lines," he went on, "and I shall now quote some of them.

"A checked suit and a derby, both of which are too small, worn with a minute ready-made tie, would be the wrong things, I should say, to wear to a tailors' convention.

"The wreath and robes and harp of an angel might look well in heaven—or even at a masquerade—but they would be out of place in a modern cabaret or in the abode of Mr. Mephistopheles.

"Straw hats are not commonly worn in winter, nor is red-flannel underwear part

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

of the well-dressed man's wardrobe in California.

"The well-dressed young man in 1926 will not wear a dinner jacket to his office nor will he appear in evening clothes in church.

"Red neckties, while they are fashionable, must be worn with discretion. I should not advise wearing one with dinner clothes, nor should I deem it well to don a scarlet cravat for a bull-fight.

"FOOTBALL clothes seem hardly right for afternoon tea and track suits are seldom worn to formal functions.

"The gloves and 'shorts' of a prize-fighter and the uniform of a Marine are both out of place at a meeting of the Society of Friends.

"But the ideal garment for all occasions is a pair of plus fours. Apparently, these are never wrong. At the office, on the boulevard, at lunch, tea and dinner, at the club and at evening affairs, one may wear plus fours and be sure of company.

"For the young man who is trying to get along and must needs economize, I should advise plus fours and wool stockings for all occasions. They may not always be correct but at least they are usual and that is something.

"THEN there are bathing suits. If you visit any of our beach towns during the bathing season, you might acquire the idea that a bathing suit is the accepted attire upon all occasions. Like the plus fours, these are seen everywhere. But even a natty jersey swimming costume is sometimes wrong. The rightness or wrongness of such a costume depends somewhat upon the general contours of the wearer. The well-dressed young man will not appear in the ballroom in such a suit if his knees are inclined to knock. Bowlegs too, are a drawback and—well—you know! A little concentration on this problem should solve it for any bright young man. He must use discretion."

Once again the attendant mopped the brow and took the towel outside to hang it on the line, Mr. Cody was looking decidedly wilted and I thought perhaps it would be well to terminate the interview in case there was danger of his melting down and disappearing entirely.

"A little thought and observation is all that is required in these matters," he said wanly. "And once he has discovered what he should not wear, all that is left for the ambitious young man to find out is what he should wear. This should be simple—"

His voice died away to a whisper and I departed hurriedly, wondering whether, after all, a perfect figure was worth all the suffering entailed in acquiring it.

Do You Know That—

LILLIAN WALKER, Theda Bara and many other old-timers are making large salaries by appearing in person in movie theaters?

Lillian Gish may do a light comedy? She is planning to play the rôle of a Spanish señorita of early California.

Merna Kennedy has been engaged by Charles Chaplin for his leading woman? She is a friend of Mrs. Chaplin.

Helene Costello is leading woman for Raymond Griffith in "Wet Paint"?

William Collier, Jr. and Greta Nissen will appear in another big spectacle, something on the order of "The Wanderer." It is called "The Lady of the Harem"?

Cecil De Mille's next big picture may be the Biblical story of the Flood?

Your Choice **Free** See Coupon

Win Beauty

and keep it—as I did

For 40 years I have searched the world for the utmost in beauty helps. In that quest I have made 34 trips to France, have consulted famous beauties and great experts everywhere.

Thus I acquired, I believe, the greatest beauty aids in existence. By their help I gained a glorious career as a beauty of the stage and films. By their help I have preserved my youth. At a grandmother's age I still look a girl of 19.

Now I have placed these supreme helps at every woman's call. All drug and toilet counters supply them as Edna Wallace Hopper's Beauty Helps. And I am doing my best to bring to millions what they brought to me.

Edna Wallace Hopper

MISS HOPPER as she appears today.
Photo by Alfred Cheney Johnston

My Gift to Girls—

who want more beauty

—and to women who love youth

By Edna Wallace Hopper

These are my chief beauty aids. Each combines from six to sixteen of the greatest helps I found. Each is so efficient that the very first use amazes and delights. This is to offer you a test of any at my cost. I want you to know what they mean.

White Youth Clay

This is a new-type clay, the final results of 20 years of scientific study. It is white, refined and dainty. It combines with three clays other factors which every skin requires. So don't confuse it with the old-type crude and muddy clays.

Youth Clay purges the skin of all that clogs and mars it. It draws out the causes of blackheads and blemishes. It combats all lines and wrinkles. It brings the blood to the skin to nourish and revive it. The quick result is a rosy afterglow.

I have seen Youth Clay bring to countless girls new beauty in half an hour. Older women often seem to drop ten years. The sample will prove to you that no girl or woman can appear at her best without it.

A Multiple Cream

My Youth Cream comes in two types—cold cream and vanishing. One is for night use, the other for day. No skin should ever be an hour without it.

My Youth Cream applies many valuable factors, all in one application. These include products of both lemon and strawberry. Also all the best that science knows to foster, feed and preserve the skin.

The first night's use of my Youth Cream will be a revelation to you. And my baby-like complexion shows what daily use can do.

My Facial Youth

My Facial Youth is a liquid cleanser which I found in France. Today this formula is recognized everywhere as the greatest of skin cleansers. The leading beauty experts advise and employ it, for nothing else known can compare. But my Facial Youth is first to offer this great cleanser at a modest price.

Facial Youth contains no animal, no vegetable fat. It cannot assimilate in any way with the skin. It simply cleans to the depths, then departs. And with it goes all the grime and dirt, dead skin and clogging matter.

I never knew what a clean skin meant until I found this product. Nor will you. And a clean skin is the foundation of beauty. I urge you to learn what it means.

My Hair Youth

Millions marvel at my hair. It is thick and lustrous, far more luxuriant than 40 years ago. I have never had falling hair or dandruff and never a touch of gray.

This I also owe to France. Her great experts gave me what is now combined in my Hair Youth. The product is concentrated, so I apply it with an eye-dropper directly to the scalp. There it combats the hardened oil and dandruff which stifle the hair roots. It tones and stimulates the scalp. You feel that instantly. Hair thrives on a scalp so cared for as flowers thrive in a well-kept garden.

The sample bottle which I send with eye-dropper will show you what Hair Youth does.

This coupon will bring you a sample of the help you most desire. My Beauty Book will come with it, also some samples of my products. Clip it and send it to me.

Your Choice FREE

Mail this coupon to Edna Wallace Hopper, 536 Lake Shore Drive, Chicago. Check the sample wanted. My Beauty Book will come with it, also samples of my face powders.

☐ Facial Youth ☐ White Youth Clay
☐ Hair Youth ☐ Youth Cream

Name .....

Address .....

One sample is free. If you want more than one, enclose 10c for each additional sample.

B-87—M. P. M.

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There is one sure way that never fails to remove dandruff completely, and that is to dissolve it. Then you destroy it entirely. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and two or three more applications will completely dissolve and entirely destroy every single sign and trace of it, no matter how much dandruff you may have.

You will find, too, that all itching of the scalp will stop instantly and your hair will be lustrous, glossy, silky and soft, and look and feel a hundred times better.

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Parfum Rienzi (A wonderful new odor)	(oz.)	2.50	.20
Garden Bloom (A delightful bouquet)	(oz.)	2.50	.20
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Rieger's Violet (So fashionable)	(oz.)	5.00	.15
Bouquet Bouquet	(oz.)	5.00	.15
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Hopolulu Bouquet Face Powder	(box)	1.00	.20
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A Guide to Current Pictures

Which are now being shown thruout the United States

A Woman of the World
Pola Negri in a new rôle, which she does to perfection with Chester Conklin. Story not so good, but well worth seeing. (Paramount)—E. V. B.

Auction Block, The
Just fair-to-middlin'—because there is nothing much to intrigue the interest. So we call it an average picture. (Metro-Goldwyn)

Bar-C Mystery
Dorothy Phillips in a feature based on the serial of the same name. Fair. (Pathé)

Barrier, The
Rex Beach's story is done again—and shapes up as fairly good. Not much suspense, but plenty of action. Somewhat overacted. (Metro-Goldwyn)

Bat, The
A corking good mystery melodrama which keeps you keyed up with excitement from beginning to end. Carries a good pace and is well acted. (United Artists)

Behind the Front
A burlesque on the late unpleasantness in Europe, executed with much broad slap-stick. Wallace Beery and Raymond Hatton put it over. (Paramount)

Ben-Hur
The masterpiece supreme of all time, containing all the elements of a 100 per cent picture. (Metro-Goldwyn)—E. V. B.

Big Parade, The
Truly one of the great pictures of the screen. The Great War reproduced with remarkable fidelity. Sweeping and stirring in its scenes and acting. John Gilbert and Renée Adorée create marvelous performances. (Metro-Goldwyn)

Black Pirate, The
Fairbanks has created another rich picture—one unfolding spectacular romance and adventure. Done in natural colors. Doug at his best and supported by a great cast. Dont miss it. (United Artists)

Blackbird, The
Lon Chaney is grotesque again in a picture not up to "The Unholy Three." Has some thrills and carries suspense, but somehow fails to grip you. Renée Adorée good as heroine. (Metro-Goldwyn)

Blueboard's Seven Wives
A satisfactory take-off on the movie industry and the way in which stars are made. Contains good satire and humor. Ben Lyon is the hero. (First National)

Born to Battle
Typical Tom Tyler Western with Frankie Darro as his pal. (F. B. O.)

Broadway Boob, The
Glenn Hunter in a first-rate small-town story with Antrim Short supplying comedy. (Associated Exhibitors)

California Straight Ahead
A romantic comedy suggestive of Wally Reid's auto yarns. Youth in conflict with the elders. Reginald Denny keeps it going at a good pace. (Universal)

Cave Man, The
The cool leaver enters society and becomes a polished diamond. Obvious and very much single-track in its theme as it has its moments of appeal. (Warner Brothers)

Clothes Make the Pirate
A burlesque in which the laughs are achieved in too strained a manner. Leon Errol's droll comedy is, in the main, satisfactory. Pleasing enough, tho it doesn't ring the bell. (First National)

Cobra
Valentino in a new rôle—not a lover—suave and polished as ever. Nita Naldi miscast. Fairly good drama, but not up to "The Eagle." (Paramount)—E. V. B.

Cowboy and the Countess, The
Buck Jones takes his outfit to Europe and gives fair entertainment in a *Lochinvar* rôle. (Fox)

Dance Madness
A typical movie, this—one beating on an old, old tack. Just an ordinary opus—in plot as well as in acting. (Metro-Goldwyn)

Dancer of Paris, The
The Michael Arlen story with Dorothy Mackaill. Disappointing even to Arlen admirers. (First National)

Dancing Mothers
Mother goes to bat for her headstrong daughter. Pays the piper herself to keep daughter safe. Done with good drama and competently played. (Paramount)

Dark Angel, The
Dont miss Vilma Banky and Ronald Colman, the great lovers, in this colorful war romance. (First National)—E. V. B.

Desert Gold
Another Zane Grey story and just about the dullest of the lot. Plenty of heroics and villainy executed in the same old style. (Paramount)

Dixie Merchant, The
J. Farrell MacDonald in a delightful character study based on Barry Benefield's novel, "The Chicken-Wagon Family." (Fox)

Don't
Slap-stick stuff from the pen of Rupert Hughes—the idea presenting a strong-willed flapper who tells her father where to get off. Just fair. (Metro-Goldwyn)

Eagle, The
Valentino comes back with a bang, but Vilma Banky shares the honors. You will like this romantic drama. (United Artists)—E. V. B.

East Lynne
An excellent picture, beautifully and artistically done. Edmund Lowe, Alma Rubens, Lou Tellegen, and Marjorie Daw make up an all-star cast. (Fox)

Enchanted Hill, The
Thrilling Western with Jack Holt the hero and Florence Vidor close up. Not great, but interesting. (Paramount)—E. V. B.

Fighting Edge, The
Kenneth Harlan and Patsy Ruth Miller in a colorless melodrama of the Mexican border smugglers. (Warner)

First Year, The
An amusing story of married life with Matt Moore and Kathryn Perry as the young couple. Matt Moore is splendid. (Fox)

Flaming Waters
With Mary Carr as the mother and Malcolm McGregor as her devoted son, this picture makes fair entertainment in its story of oil swindlers. (F. B. O.)

Freshman, The
Harold Lloyd's funniest picture—and by all odds his greatest. Has everything and will please any type of picturegoer. Dont miss it. (Pathé)

Go West
Buster Keaton at his worst. A long-drawn-out comedy that cannot compare with "The Navigator" and "Seven Chances." (Metro-Goldwyn)—E. V. B.

Gold Rush, The
After two years we expect something better from Charlie Chaplin. However, you will probably like it, but not nearly so well as "The Kid," etc. (United Artists)—E. V. B.

Golden Web, The
Pretty weak drama starring Kenneth Harlan. Hobart Bosworth gives the best performance. (Fox)

Goose Woman, The
Louise Dresser contributes a marvelously rich characterization of a woman who had seen better days. The mother-love theme is built around a murder mystery. Entertaining. (Universal)

Grand Duchess and the Waiter
A light and fluffy piece of entertainment, done with much adroitness and subtlety. Is clever in every way—and capitally played by Menjou and Vidor. (Paramount)

Great Alone, The
Broad comedy this, which centers around the antics of an elephant to restore peace and happiness to a heroine in distress. Too trivial for the adults. (Metro-Goldwyn)

Her Sister From Paris
A rollicking comedy this, based as it is upon the wife who masquerades to bring back her wayward husband. Constance Talmadge is delightful in a dual rôle, and the support is good. (First National)

His Secretary
Norma Shearer's best since "He Who Gets Slapped." Willard Louis fine, also Cody and Karl Dane. Excellent comedy. (Metro-Goldwyn)—E. V. B.

Ibañez' Torrent
A very good picture of love and its tragic consequences in Spain. Has unusual ending. Good atmosphere and plenty of interest. Finely acted. (Cosmopolitan-Metro-Goldwyn)

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Blondes!

Don't Let Your Light Hair Grow Dark

Don't let your hair turn dark, faded or streaked. Keep it light, fluffy and golden always. If you see your hair changing color, growing dull and unattractive, losing its pretty golden sparkle and charm, try Blondex before it is too late. Blondex is a new Swedish light hair shampoo, made especially for blonde and light hair, and it will bring back all the shining gold and keep your hair looking beautiful. Blondex is not a dye and it is not injurious in any way. Over half a million users. Fine for children's hair. Get Blondex at all good drug and department stores. Money back if not delighted.

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Irene
A first-rate companion piece to "Sally" is this latest Colleen Moore picture. The *Cinderella* pattern executed with good comedy and romance. And the star is immense. (First National)

Johnstown Flood, The
The film version of the Johnstown disaster is recorded with excellent realism. The flood scene is immense and the suspense puts it over. A good melodrama. (Fox)

Just Suppose
Richard Barthelmess tries the mythical kingdom story—and gets away with it fairly well. A finely mounted picture—the acting and settings compensating for a weak plot. (Inspiration)

Lady Windermere's Fan
Another Lubitsch masterpiece with Irene Rich superb, as is also the entire cast. Dont miss this one. (Warner)—E. V. B.

Lawful Cheaters, The
Clara Bow excellent in an underworld "meller" that holds you to the finish. (B. P. Schulberg)—E. V. B.

Let's Get Married
A light, but fast-moving picture giving Richard Dix plenty of amusing high jinks to prove himself a first-rate comedian. Put over to the tune of capital comedy. (Paramount)

Lights of Old Broadway
A comedy-drama of the old days with Marion Davies shining as a sixteen-year-old girl and her sister. Not so good. (Metro-Goldwyn)—E. V. B.

Little Annie Rooney
The same old twelve-year-old Mary Pickford and not a year older. Laughter and tears. While not an elaborate or well-done production, it "gets" you. (United Artists)—E. V. B.

Little Irish Girl, The
A good crook story, sadly misnamed. Gertrude Claire gives the best performance. (Warner)

Lord Jim
Conrad's story done with good color and action. Holds the interest with its well-developed plot and characterization. Percy Marmont excellent in title role. (Paramount)

Love Toy, The
The mythical kingdom plot exposed to celluloid again—and not so good this time. Much ado about nothing. Too many titles and too much acting. (Warner Brothers)

Man Upstairs, The
A diverting mystery-comedy adapted from Earl Derr Biggers's "The Agony Column." Monte Blue is the very likable hero. (Warner)

Mannequins
Dolores Costello at her best in a rather exciting melodrama. Average good picture. (Paramount) —E. V. B.

Masked Bride, The
Mae Murray returns to a moth-eaten type of story and her frenzied style of acting here. Nothing much to interest you. (Metro-Goldwyn)

Memory Lane
Fair entertainment in a story featuring Eleanor Boardman, Conrad Nagle and William Haines. (First National)

Merry Widow, The
Mae Murray and John Gilbert 100 per cent. in a wild, passionate romance full of action and interest. Excellent. (Metro-Goldwyn)—E. V. B.

Midnight Flyer, The
Another feud, this time among two families of railroaders. Cullen Landis and Billie Dove in the leading roles. (F. B. O.)

Midshipman, The
This should be popular, but it is poorly done and Novarro is sadly miscast and directed. (Metro-Goldwyn)—E. V. B.

Mike
Very much to the hokum—which means that it should have been compressed into three reels. Episodic, but has certain amount of color. (Metro-Goldwyn)

Miss Brewster's Millions
Sharp-cracking fun, dynamic action and Bebe Daniels, cutting up capers as a fair spendthrift, make this an enjoyable number. Amuses and entertains. (Paramount)

Moana
A beautiful and impressive drama of tribal life in the South Seas. An epic of land, sky and water that deserves to rank with the best. See it. (Paramount)

My Own Pal
Tom Mix and his pony, Tony, do their stuff again —with lots of incident and action to keep it going. Familiar plot, but it has its moments. (Fox)

New Klondike, The
Tom Meighan, for once, has a good picture. Good take-off on the real-estate situation in Florida. Has humor all the way. Look into this one. (Paramount)

Night Cry, The
Rin-Tin-Tin in his very best picture and that's saying a lot. Little Mary Louise Miller in extraordinary performance. (Warner)

Night Patrol, The
Richard Talmadge in a thrilling picture. A little gruesome in some of its scenes. (F. B. O.)

Oh, What a Nurse
Syd Chaplin has gone in for more feminine attire. Doubles as the women who writes advice to the lovelorn. Not complicated—and quite amusing. Should get the laughs. (Warner Brothers)

MARY PHILBIN

Whiten Skin Banish Freckles New Safe Way *Almost Overnight*

Now science has discovered a harmless new way to banish —almost overnight—freckles, skin blemishes, and tan!

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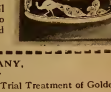

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The June CLASSIC!

Another lively, sparkling issue, beautifully illustrated.

Remember the remarkable article published last year by THE CLASSIC, revealing the real salaries of all the stars and players for the first time. It was the sensation of the motion picture world. **Frederick James Smith** and **Tamar Lane** are combining forces on another article, presenting all the salaries as they are today. Some startling changes have taken place. You cant afford to miss this article.

Agnes Smith has contributed a humorous article on "If They Conducted Other Businesses as They Conduct Motion Pictures." You will find a lot of real laughs in this amusing contribution.

The second of **Henry Albert Phillips'** remarkable series of interviews with the leading British and Continental authors on the subject of motion pictures. In the June CLASSIC you will find striking comments by **E. Phillips Oppenheim, Frank Swinnerton, A. A. Milne and E. Temple Thurston.**

And a dozen other features that you will find all your friends talking about!

Other Women's Husbands
Monte Blue and Marie Prevost work out their problem with the aid of Hunky Gordon and Phyllis Haver. Pretty likely to please you. (Warner)

Outsider, The
It's a story of faith-healing with Lou Tellegen splendidly cast and Jacqueline Logan looking very pretty. (Fox)

Partners Again
Abe and *Mawruss* go into the automobile business and are not so funny, nor so successful as when they "partnered" in the movies. Mostly illustrated subtitles. (United Artists)

Road to Glory, The
A cast including May McAvoy, Leslie Fenton and Ford Sterling adds interest to this story in which which Chance plays an important part. (Fox)

Road to Yesterday, The
A beautiful, romantic drama introducing Cecil De Mille, with Joseph Schildkraut and Vera Reynolds. Elaborate and splendid, but long drawn out. (Producers Distributing Corp.)—E. V. B.

Royle Girl, That
The latest Griffith-Carol Dempster melodrama with plenty of thrills, including a cyclone. Rather long drawn out but good. (Paramount)—E. V. B.

Sally, Irene and Mary
The favorite story of the stage, built around the temptations placed in the path of three chorus girls. Contains some good moments and atmosphere. And Sally O'Neil gives great promise. (Metro-Goldwyn)

Satan in Sables
Lowell Sherman is not for the screen but he is excellent in this drama and so are Pauline Garon and John Harron. Above the average. (Warner Brothers)—E. V. B.

Sea Beast, The
John Barrymore. Yes, also Dolores Costello, whales, ships, etc., but mostly Barrymore. Gruesome and thrilling but long drawn out. A big, if not great, picture. (Warner)—E. V. B.

Sea Horses
A sea thriller involving tropical storms, a typhoon, jungle life, schooner hokum and what-not. An exciting hair-raiser. Good for weak pulses. (Paramount)

Seven Keys to Baldpate
Douglas MacLean's latest. Not so good as "Introduce Me," but it will surely amuse you and it is well done. (Paramount)—E. V. B.

Seven Sinners
An interesting crook melodrama treated with a dash of paprika. Keeps at a good pace, tho the crooks find redemption too suddenly. Well acted by Marie Prevost and a competent cast. (Warner Brothers)

Soul Mates
The typical Elinor Glyn plot which has been done too often. Lacks any novelty and fails to stir up much interest. (Metro-Goldwyn)

Splendid Crime, The
William de Mille has written a fairly interesting crook story of the poor girl who meets the rich young man and reforms when love creeps into her heart. Bebe Daniels does well. (Paramount)

Stage Struck
Far below what you expect from Gloria Swanson. A glorified slap-stick comedy done to the tune of romance. Carries a sprinkling of laughs but is tiresome and overdone. (Paramount)

Steel Preferred
An ordinary melodrama of the hero's triumph against heavy odds. Action transpires against a steel-mill background. Satisfying in spots. (Producers Distributing Corp.)

Stella Dallas
The greatest emotional drama ever produced. Belle Bennett wonderful—so are they all. You will weep, but they will be tears of joy. (Samuel Goldwyn)—E. V. B.

Three Faces East
A clever mystery melodrama touching upon the pastime of spy catch spy. Excellently treated and acted—and chock-full of suspense. (Producers Distributing Corp.)

Tough Guy, The
The children will like this Western with Fred Thomson and Silver King. (F. B. O.)

Two Can Play
Clara Bow in a silly story that is worth little of your time. (Associated Exhibitors)

Untamed Lady, The
Just about the weakest picture Gloria Swanson has had. Is far-fetched and ridiculous in most of its scenes. Pass it up. (Paramount)

Vanishing American, The
A beautiful super-production with Richard Dix at his best. Is drawn out but otherwise great. (Paramount)—E. V. B.

Wanderer, The
From an artistic standpoint perhaps the greatest dramatic spectacle ever produced. Very beautiful and elaborate, even if not gripping. (Paramount)—E. V. B.

Yankee Senor, The
Tom Mix and Tony cutting up melodramatic capers again. The familiar tale of rescuing the heroine from the *hombres*. Exciting enough and pleasing to the eye. (Fox)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Less Hair *in the* Comb *more* Hair *on the* Head

A very few treatments will show you how surely and easily you can check falling hair, dandruff and itching scalp with

GLOVER'S IMPERIAL MANGE MEDICINE

This well known healing medicine thoroughly cleans the scalp, pores, and oil ducts—restores the lustre to the hair and stimulates and strengthens the hair roots.

Its regular use keeps hair and scalp in a healthy condition and is a safeguard against dandruff and falling hair which threaten everyone constantly.

GLOVER'S Imperial Medicated Soap is a valuable companion to Glover's Imperial Mange Medicine and is a most effective shampoo.

For sale at Druggists', Barbers', and Hairdressers'.

Write for Free Book

"How to have Beautiful Hair and a Healthy Scalp" by Dr. H. Clay Glover

Address H. CLAY GLOVER CO., Inc., *Dept. S-39,* 119-121 Fifth Ave., New York

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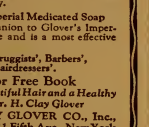


Your choice of the World's best typewriters—Underwood, Remington, Oliver—full size, late model, completely rebuilt and refinished brand new. Prices smashed down to half. Act quick.

Free Trial

$2 and it's yours

Just send your name and address and we will mail you our complete FREE CATALOG prepaid, fully describing and showing actual photographs of each beautiful machine in full colors. Tells every detail of our direct-to-you small-payment plan. Write now for tremendous saving. No obligation whatever. Still time if you act now.

International Typewriter Exchange
186-188 W. Lake Street. Department 603 Chicago, Ill.

Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home.

Send today 3 red stamps for Free Booklet

D. J. MAHLER CO., 66-B, Mahler Park, Providence, R. I.

WOMEN WANTED FOR TRAVELING POSITIONS

Must be entirely unincumbered, with high school education, between the ages of 25 and 40. SALARY bonus and transportation. Give full information in first letter.

F. E. Compton & Co., Desk C, Garland Bldg., Chicago

SENSATIONAL DRESS VALUES $5.95

ALL HAND made HAND drawn HAND embroidered Silk Rayon and Voile Dresses

Large producer selling direct to wearer makes this price possible.

ACT PROMPTLY! Send One Dollar NOW

$4.95 C.O.D.—we pay the postage within 500 miles. All Colors—Sizes 16 to 44.

TAILORED FROCK

Suite 614 10 West 33rd St., New York City

"No Casting Today"

(*Continued from page* 29)

Walton had fallen ill, but her scheduled picture had been advertised thruout the country and it was necessary that *someone* carry it thru. They had thought of "that girl in 'The Stealers,' Norma Shearer's her name, isn't it?" had found her address, and sent her a telegram. They simply had to have someone, and she was the first to come to mind.

So back to New York for Norma and her mother—to find that Gladys Walton had recovered, and that the whole thing was only a false alarm!

"But the luckiest false alarm that was ever rung, for I'd never have returned if it hadn't been for it.

"Now that I was in New York, I *must* get something. I couldn't go back again—one return as a failure had settled that."

So back to the studios with her tale of prowess in "The Stealers"—but that had been a year ago, and who can remember for that length of time? Certainly no one did. It was at this point in her career—after she had had a year of quite fair success—that, *for the first time*, she had to take up extra work and become only a unit in the mob. If you have a keen eye, you may see her in the mobs of "Way Down East"; or almost any of this period's productions of Lillian Gish, Alice Joyce, Corinne Griffith, Marion Davies—or many others.

SHE had a very interesting, tho somewhat uncomfortable, experience during these days when she was as one with all the other extras. During the first period, when she had always been a "somebody"—for, no matter how small, she had always had a part—she had been a bit inclined to snub the little extra girls about her. Tho her work in "The Stealers" had been forgotten, *this* was not—and they were not at all sparing in their revenge!

"It was a valuable experience—I've never consciously snubbed a person since. For one thing, I know what it is to be on the wrong end—and, also, in the state of flux we are all in at present, who knows who'll be what, and when?"

Nor were the films the only thing that turned a camera on her face: advertisements for tooth-paste and hair-nets—and Lord knows what. She comes across them even now in the most unexpected places. She tried the stage; she was ready to be glorified by Ziegfeld, even tho she was Canadian. And here, at last, it seemed as tho she had a chance, for they were willing to give her a trial. She underwent one day of training, and would probably have continued in this work, and given up the picture game entirely, if it had not been for the offer of a good part in "The Flapper," a picture starring the late Olive Thomas.

"I WOULD probably have refused it, but for one thing: it meant ready cash. My salary on the stage would not begin until I was proficient. I needed ready cash—and I needed it badly!"

This was the beginning of the end, for, almost immediately after this, she was given the leading feminine rôle in one of the "Leather Pusher" series, and then in "Channing of the Northwest," a picture starring Eugene O'Brien. Thru these three pictures, and perhaps thru small parts in a few others, Miss Shearer's personality—one immediately recognized as individual when it was recognized at all—began to seep into the consciousness of the people on the Coast. Offers of work in California

(*Continued on page* 106)

CLAIRE WINDSOR, CONRAD NAGEL *in "Dance Madness" — new Metro-Goldwyn-Mayer production*

Let's Go!

Your hair smartly smooth—all evening

DINNER, theater, dancing . . . Once you would have had to worry how your hair looked . . . All evening you would have been uneasy.

Now you *know* your hair will stay smooth—right. You can let yourself go — sure of looking your best—wherever you are.

The secret? Stacomb.

Stacomb gives you the hair you admire—well kept, lustrous. Makes the most difficult hair lie smoothly in place—*all day long.*

Keeps your hair in condition too. Gives it a healthy, natural sheen—not a matted, greasy look. Stacomb never makes hair brittle either—an easy prey to dandruff—as daily wetting with water does.

Do this tomorrow morning—wet your hair lightly, apply a touch of Stacomb and brush in your usual way. You'll marvel to see how tractable your stubborn hair becomes when Stacomb gets into action.

Stacomb comes in jars, tubes and now in the new liquid form. All drug and department stores. Readers in Canada, address Standard Laboratories, Ltd., 727 King Street, West, Toronto.

Now in Liquid form too!

Stacomb

KEEPS THE HAIR IN PLACE

Free Offer

Standard Laboratories, Inc.
Dept. O-30, 113 W. 18th St., N. Y. C.

Send me, *free*, a generous sample of Stacomb. I prefer the kind checked:—

Original, cream form ☐ New liquid form ☐

Name.....

Address.....

Before a curl or marcel

It's a dressing, and tonic too

YOUR hair will stay curled much longer if you brush it lightly with Glo-Co Hair Dressing before using the iron. And there'll be no split and broken ends.

Glo-Co Hair Dressing not only makes your hair lustrous and keeps it in place, but it's a tonic as well. It is what your doctor would recommend. Helps to eliminate dandruff and stimulates the hair to new growth. Use it on the children's hair too. Keeps the most unruly hair in place all day.

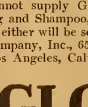
Use Glo-Co Dressing always before a shampoo, if troubled with dandruff or falling hair. It softens and loosens the dandruff. Then wash with Glo-Co Shampoo. The cleansing, antiseptic lather washes every trace of dandruff and bacteria away and makes your hair like silk. Comb your hair when it is dry with Glo-Co Hair Dressing.

Sold at drug and department stores and barber shops. If your dealer cannot supply Glo-Co Hair Dressing and Shampoo, a full-sized bottle of either will be sent for 50c. Glo-Co Company, Inc., 6511 McKinley Ave., Los Angeles, California.

*GLO-CO

LIQUID HAIR DRESSING

WOMEN! Earn $10 a day and up in new profession



AMBITIOUS women are earning $10.00 a day up as Authorized White Cross nurses, one in each community, new profession specializing in feminine hygiene. Be a nurse in this new sense of the word, helping healthy women keep healthy. No capital, no experience necessary. Instruction free. For free booklet write **Evangeline Chapter, Federal White Cross, White Cross Building, New York.**

A PERFECT LOOKING NOSE

CAN EASILY BE YOURS

Trados Model No. 25 corrects now ill-ill-shaped noses quickly, painlessly, permanently and comfortably at home. It is the only noseshaping appliance of precise adjustment and a safe and guaranteed control device that will actually give you a perfect looking nose. Over 90,000 satisfied users. For years recommended by physicians. 16 years experience in manufacturing Nose Shapers to your order service. **Model 25 Junior for Children.**

Awarded Prize Medal by big Wembley Exposition, London, England. Write for testimonials and free booklet, which tells you how to obtain a perfect looking nose.

M. TRILETY, Pioneer Noseshaping Specialist
Dept. 2525 Binghamton, N. Y.

Yes and No

(*Continued from page* 70)

in the April issue of "Yes and No," that *M. C.*, of Fox Chase, Pennsylvania, was dead wrong on what she said about our Gloria in the February issue.

Yes, Gloria is gentle and quiet, interesting, but not dazzling. Arresting, but not beautiful. That's our real Gloria. I love her. To me she is the one and only Gloria and all of my three cheers go to her.

MARIE GONZALEZ,
Tampa, Florida.

I UNDERSTAND that "When Love Grows Cold" is Natacha Rambova's first picture. Let's hope it's her last, too. I endured about one hour of agony watching her gesticulate thru this picture, and if it had not been for the part that Clive Brook was playing opposite her it would have been absolutely unbearable. And why Natacha Rambova? If I had a name like that I'd go to sleep and forget it. Please let's have a few Mary Smiths in the picture world. It is at least easy to say.

HELEN THOMPSON,
Medford, Mass.

JUST a line from a middle-aged movie fan. The one best bet is Betty Bronson.

Let us have more pictures like "Peter Pan," "A Kiss for Cinderella," in which Betty so thoroly emulates the spirit of youth. Anyone who wants to feel about ten years younger should not fail to see pictures of this type. It is far more beneficial than any bottled tonic. To see Betty on the screen is even more refreshing than a balmy breeze on a hot summer's day.

It is unfortunate that Ponce-de-Leon is not living today, as there is no question that if he could have seen a picture like "Peter Pan" he would have considered his search ended and that he had at last discovered the Fountain of Youth.

HARRY HILPERT,
Glenside, Pennsylvania.

AMONG the film artists of today, there are those who, by reason of certain vivid qualities, can be best described in the vernacular of the times as different. They might further be designated as exotics of the screen. Such players invest their characterizations with an indefinable yet powerful magnetism that extends even to their portrayal of the mediocre, that a careless fate occasionally doles out to them. By all means, let us see these individual artists in non-commonplace rôles. They may chill you, they will thrill you, they may fan your pulse a beat quicker, but they merit the picturesque medium, the impression of which leaves an artistic memory in one's consciousness.

Consider some of these artists: Pola Negri, Ricardo Cortez, John Gilbert, Alma Rubens, Jetta Goudal, Rudolph Valentino, Vilma Banky, Ramon Novarro, Ronald Colman. To thrust any one of these striking personalities into everyday settings is a waste of treasure. No bargain-basement background nor Main-Streetish paths nor banker's office for these.

MRS. ROSWELL COBB,
Birmingham, Alabama.

HAVE just read an article in your magazine concerning the wife of a well-known director in which there seems to be in my opinion a veiled "slam" at the extra girl.

May I say a few words about the extra girls as I have found them. I have just come from Hollywood where I have had opportunity and occasion to meet both extra and star and judge from a purely impersonal angle and I've found ninety per cent of the extras clean-minded, fun-loving individuals, doing their little bit cheerfully, willingly and in a thoroly businesslike manner. It seems theirs is a thankless lot. Without them most pictures would be a total loss. They work day and far into the night oft-times with a pitifully small check as their compensation. To be paid ten dollars per day they must have a very good wardrobe. And still hundreds of these extra's have more breeding, more culture and education than the men who hire them.

Some would say, "Why do they stick to such a thankless job?" Perhaps many stick, hoping for that millionth chance, others because it's more remunerative than stenography or the like, and again I suppose it gets in the blood. But why not give the extra girl a bit of praise and some consideration, for I believe so great a man as Milton said, "They also serve—who only stand and wait."

FELICE E. KENT,
New York City, N. Y.

THE Wampas annual selection of future stars has always interested me because I believe their aim is, or rather was, to help along some unknown but worthy players, toward success.

They have picked out a few winners, I cannot recall all, but I believe some were Eleanor Boardman, Laura LaPlante, Colleen Moore, Clara Bow and Mary Philbin.

In last year's selection of the Lucky Thirteen there were many possibilities, beautiful possibilities, which have not yet had time to develop into any winners.

It is the 1926 selection, however, which I write about. Mary Astor would have a right to feel indignant at being selected as an unknown. She has been leading lady for such celebrities as Douglas Fairbanks and John Barrymore. Sally O'Neil is already a star of the *Cinderella* nature. The repetition of Mary Brian's selection is more than I can fathom. In fact, all those conferred with the honor this year have played comparatively important parts to be chosen as unknowns.

MARION BUYERS.
Wende, New York.

(*Continued on page* 113)

"No Casting Today"

(*Continued from page* 105)

came in; at first slowly, but gathering momentum as they progressed.

"But you can see that, after my experience with promises, I wanted something tangible and solid before I picked up and left a slight security for a land where I had absolutely none whatever. And I wanted it from a large and well-established company."

At last, even that came: in the form of a contract signed with Louis B. Mayer. She went, she saw, and in her third picture, "Broadway After Dark"—she conquered!

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

This month's prize winning marcel

Marcel Without Heat

Easy, Economical way to dress hair

THOUGH I've never had my hair marcelled, yet, friends, acquaintances and even strangers, ask, "Who marcelled your hair?" They tell me it looks as if I had just stepped out of a beauty shop. I dress my own hair and with such little trouble it would amaze you. My method coss practically nothing and leaves the hair in sound healthy condition. No burns or breaks. Every woman who wants to look her best at least expense, will appreciate this better way of hair curling.

You can make your hair look equally attractive

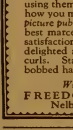
and save time and money. Just send me *one dollar for a set of Freedom curlers* invented by myself. They cannot be secured through stores. I will send you full instructions for using them together with complete details of how you may win a cash *prize* and have your *picture published* like the one above, for the best marcel using my curlers. I guarantee satisfaction or your money back. You will be delighted and your friends will admire your curls. State whether you wear long or bobbed hair.

Write Evelyn Routier *Care*
FREEDOM CURLER COMPANY
Nelbach Bldg., Rochester N. Y.

MAKE YOURSELF FIT FOR MARRIAGE

Don't take the fatal step until you fit yourself for matrimony, before you ask any woman to marry. If you are weak, watery-blooded, billous, with your tissues weakened with constipation, and your manhood marred through dissipation, you are in no condition to marry any girl.

Don't do it! You will regret it all your life, and the girl who loves and trusts you now will despise and detest you when she learns you are not a real man in the fullest sense of the word. Put on flesh, if you are a walking skeleton; trim down, if you are greasy-fat, by reducing yourself up, until you are fine and fit again. You can do it—if you will take my advice and begin *now!*



RESTORE YOUR POWERS

I will tell you what to do and how to do it. I have spent my life studying Nature's way of restoring health, strength and vigor to men and women who have lived too hard or too fast; who have, through ignorance or folly, violated Nature's Laws and are paying the penalty for it.

SEND FOR MY FREE BOOK

"Promotion and Conservation of Health, Strength and Mental Energy" contains so many facts about the human organism which you have never known—facts which those who have violated Nature's Laws cannot afford to be without—you will be astonished and amazed at the revolutionary change this knowledge will create in you.

LIONEL STRONGFORT
Physical and Health Specialist
For Over 25 Years

STRONGFORT
The Perfect Man

Dept. 157, Newark, N. J., U. S. A.

FREE CONSULTATION

Clip and Send this Coupon
ABSOLUTELY CONFIDENTIAL

Mr. Lionel Strongfort, Strongfort Institute, Dept. 157, Newark, N. J.—Please send me absolutely free my copy of your book, "Promotion and Conservation of Health, Strength and Mental Energy." I enclose a ten-cent piece to defray postage cover mailing expenses and have marked (x) before the subjects in which I am most interested.

..Colds	..Weak Eyes	..Vital Losses
..Catarrh	..Flat Chest	..Lung Troubles
..Asthma	..Despondency	..Poor Circulation
..Headache	..Emaciation	..Round Shoulders
..Rupture	..Rheumatism	..Youthful Errors
..Thinness	..Nervousness	..Manhood Restored
..Pimples	..Constipation	..Skin Troubles
..Insomnia	..Night Losses	..Stomach Disorders
..Impotency	..Short Breath	..Increased Height
..Overweight	..Weak Heart	..Increased Height
..Weak Back	..Great Strength	..Muscular Development

Name.....
Age.....Occupation.....
Street.....
City.....State.....

That's Out

(*Continued from page 59*)

In her letter, *Simple country maiden* asserts:

Now, them actors like John Gilbert and Ronald Colman, who are jes chuck full of personality, with every glance having two meanings, and some as many as four, along with there frie love-makin', dont appeal to us none, being igrant and simple like we are.

But when a Tommy Meighan pitcher comes to towsn!!! Oh, boy! You otta see us farm hands and country maidens and shop gurls clutter up the streets round the pitcher house.

We must agree that Tommy certainly draws crowds to the theater when he plays in town and certainly congratulate him upon having such a host of simple admirers.

We Love to Differ

IF there is anything that pleases me, it is the fact that I find so many motion picture fans disagreeing with my opinions. When I reflect on how many "hamfat" actors and actresses are riding on a crest of tremendous popularity while other prominent players are still perched on lower rungs on the movie ladder, I am more certain than ever that the majority is always wrong.

Be.ides, there is nothing like being individual and exclusive, even in our opinions.

The Public and the Trust

DOROTHY E. STONE pens a very interesting note from Manchester, England, on the subject of whether the public is concerned with the activities of the so-called "Trust." She writes:

Isn't it about time that you began another "What's Wrong with the Movies?" For assuredly there is more wrong with them now than when you wrote before. If I didn't respect your judyment very much, I should love to contradict your statement that the public doesn't care about the "Big Trust" scare. They do care very much! In fact, they are terrified at what will happen to their favorite stars if this trust gets going. Two years ago I was proud of being a film fan. Now I refrain from talking films. The big organizations turn out such terrible films.

Recipe for a Super Production

HERE are the elements that go into the making of the typical film production of today, as secn by Miss Stone:

Take one blonde heroine, minus personality if possible. One tall brunette with a flair for wearing freakish gowns; one handsome (?) hero, complete with marcel wave; one villain tall and dark; a lost will, an air-plane crash, or fire with which to delete the villain and vampire.

Add a Babylonian sequence or some gorgeous bathing pool scenes. (These in order to raise the cost of production. They have no story value, but it looks better to advertise six hundred thousand dollars than sixty thousand dollars as the cost of the production and the poor numbskull fans will never know the difference.)

Head the whole: "Gigantic Production," "Fearless Exposé of Broadway Night Life," "An Epic of Over-Civilization," and *Voilà! C'est complet!*

Aching Feet

Quick relief

SIMPLY apply a few drops of Absorbine, Jr. A soothing, cooling and comforting feeling follows the relaxed tension of the muscles and nerves.

After a warm foot bath, Absorbine, Jr. is delightfully invigorating—or, if preferred, shake a few drops in the bath. Use Absorbine, Jr. for sore muscles and to relieve pain.

Absorbine Jr
THE ANTISEPTIC LINIMENT

At all druggists, $1.25, or postpaid
Send for free trial bottle

W. F. Young, Inc. Springfield, Mass.

Gray Hair

Brought Back to Its Original Shade

Is your hair fast becoming gray or streaked? No matter to what extent or the cause, Kolor-Bak will quickly bring back the original shade—whether black, brown, red or blonde. Wonderful also for keeping scalp clean and free from dandruff.

Go to your druggist today and get a bottle of this clean, colorless fluid. No testing with samples of hair necessary. As easy to use as water. Thousands of men and women have quickly made themselves look ten years younger with this thoroughly tested and dependable preparation. Over 2,000,000 bottles sold. To be had—with an absolute money-back guarantee—at all druggists and stores handling high-grade toilet aids.

Kolor-Bak

Banishes Gray Hair

IT'S FUN MOUNTING SNAPSHOTS or clippings in albums or elsewhere with Engel "Art Corners"

No paste needed—Easy to slide on corners—Easy to stick—Does the trick—Quick—Artistic.

10c Buys 100 at all Photo Supply Counters. A dime brings full pkg. and FREE samples from ENGEL-Dept. 23F 4711 N. CLARK ST. CHICAGO.

GIVEN

ONLY ONE TO A CUSTOMER

Just to Introduce

RADEX DIAMONDS

The most radiant, perfect substitute for real diamonds. RADEX GEMS are worn by fashionable society without fear of detection.

We will send you choice of solitaire or dinner ring, beautiful Sterling Silver mounting, postpaid on receipt of $1.00, our regular $3.00 value. Send $1.00, your name, address and string showing size.

Style A

Style D

$1.00 Is All You Pay

Money refunded if not entirely satisfied.

RADEX SPECIALTY COMPANY Dept. L-6 Providence, R. I.

A Good Job for a Bright Young Man

(*Continued from page 39*)

After Dark," with Menjou and Norma Shearer, brought him into prominence, and since that time he has made "The Snob," "Lady of the Night," "Pretty Ladies," which was so widely acclaimed, "Lights of Old Broadway," and "The King on Main Street." Mr. Bell believes that the qualities which make a successful journalist are the most useful tools of a director.

"Telling a story on the screen is a matter of condensing it into the least amount of footage to make it sound as powerful as possible—just as the newspaper man condenses his story into the least number of words," says Bell. "Both are matters of direct narration."

The technique of the screen involves many methods of doing this successfully, he says. Sometimes a character's entire nature may be told by one distinctive action that can describe him better than pages of words:

"The future of pictures," explains Bell, "involves a basic principle in psychology. The human mind retains best what it receives thru the sense of sight, and the motion picture today is a visual novel. It may not be going too far to predict that some day the picture will take the place, almost, of the printed word. This may seem fanciful, but remember that a few years ago every well-educated man had to be familiar with Latin, and today hardly anyone learns it. The human race progresses, and the progress of pictures will keep pace with the race's advancement.

"And here rests a great responsibility for the director of today—who must pave the way for tomorrow. Whatever progress is made now is up to us—and every man directing pictures must do his part."

Mr. Bell, tho it hasn't anything to do with his success, is more than six feet tall, very good-looking, in a blue-eyed, brown-haired sort of way, and thirty-five years old.

Speaking of Monta Bell, one invariably thinks of Mal St. Clair, who looks enough like him to be his brother, and has, step for step, paralleled his meteoric career. St. Clair is only twenty-eight years old, and looks like Bell, William Tilden, the tennis star, and Monty Love, all rolled into one. He has a diffident, ingratiating manner, and a drawling voice, so that it comes as somewhat of a shock to see the steady, confident way he goes about directing. Perhaps that is his outstanding characteristic—his confidence. Once he is sure that he likes a thing, nothing in the world can shake his opinion. There was a group of three in the studio one afternoon, a well-known movie critic, Mr. St. Clair and I, discussing his latest picture. The critic disliked parts of the picture; I ventured the opinion that the heroine looked too stodgy, but St. Clair stood his ground. "I think that was a good picture and the heroine looked simply swell," he insisted. "I worked hard on that production and I think I turned out a good job."

St. Clair talks easily and unreservedly about his earlier life. He was a newspaper cartoonist. He wrote gags for Mack Sennett. He did a comedy for Sennett called "Bright Lights," which so displeased the producer that he was let out, until Gilbert Seldes wrote his sensational book, "The Seven Lively Arts," and in it praised so voluminously that movie comedy that St. Clair was recalled. He made "Are Parents People?" with Adolphe Menjou, Florence Vidor and Betty Bronson for Paramount and was unaccountably released, but back he came again and directed "The Trouble with Wives" and "A Woman of the World," with Pola Negri, so brilliantly that he has been signed up for three years.

Edmund Goulding, who made his directorial bow in "Sun-Up," is not, strictly speaking, a journalist, tho he is a writer, and a very well-known one at that. He collaborated in the writing of "Dancing Mothers," which enjoyed a long Broadway run; he wrote or collaborated in the writing of many of such popular pictures as "Jazzmania," "The Perfect Lover," "Peacock Alley," "Tol'able David," and "The Bright Shawl." Recently he produced "Sally, Irene and Mary," which put him into the class of directors to be reckoned with.

Edmund Goulding is one of the few directors who wont predict the future of the motion picture.

"The newest idea in motion pictures," he says, "lies just outside in the ether, waiting for someone to grasp it. If any man knew what the public would demand tomorrow in pictures, he would not be telling about it, but be busy making it.

"The motion picture is like a belled sheep—a whole herd follows it. Score a big success like 'The Merry Widow' and dozens of others will make pictures of this type—turn around and score another hit in another type of story—like 'The Big Parade'—and others will decide that the war picture is the thing.

"But because a single war picture or a single 'Merry Widow' is a success, this does not mean that this is a type of story infallibly sure to please. It only means that that particular picture did.

"Every now and then a revolutionary success is made—but it was not known, until the public had issued its verdict, how great a success it would be. A director cannot tell. He can only take the material at hand and search the ether for the waiting idea, which may or may not make him a success overnight.

"I am waiting for my idea. When I get it, perhaps it will be a success. But I do not know what the public is going to want, and cannot prophesy. No man can look into the future."

Frank Tuttle is, in my opinion, the most sophisticated of the directors. Epigrams drip from his lips. He can make a banality sound like a line of Oscar Wilde and a commonplace gesture flash with wit and significance. And yet Tuttle is not of the smart-Aleck type, tho he loves to "crack wise." He also loves to satirize old and meaningless sentimentalities, to twist them so deftly that they become laughable. He thinks of "gags" as easily as most of us remember last night's dinner. He is an enemy of the stereotyped and a champion of the novel. And he looks like a serious senior just out of college, with his horn-rimmed glasses, his little black mustache and his stooped-over tallness. In spite of his youth, Tuttle has been entrusted with several important pictures, of which the outstanding is Gloria Swanson's "Tamed." He directed "The American Venus," that much publicized feature; "The Lucky Devil," "The Manicure Girl," "Lovers in Quarantine," "Miss Bluebeard," and others. Frank Tuttle is also an ex-journalist. He was on the editorial staff of a monthly magazine of note and at one time was associated with the Film Guild.

In the brief time that they have been directing, these five men have accomplished so much that it is only natural to expect them to achieve much more.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

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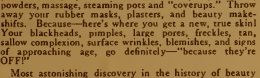

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THE NATURAL METHOD BUREAU, ATLANTIC CITY, N.J.

Why Is Hollywood?

(*Continued from page* 51)

a bird of Paradise, a cannibal chief or an Oriental fakir, they are all to be had right here in Hollywood.

THEN there are scene painters, stage carpenters, electrical workers, wood carvers, acrobats and all manner of men and women who for years have trained themselves in some technical branch of the motion picture industry. All these folks have settled here and most of them own their own homes. No producing company on earth could afford to put all of these people on its pay-roll week in and week out, but they are all needed sooner or later. What a happy situation, then, to find these necessaries within a stone's throw of the studio, ready to come in at any time for a day's work at a moderate salary. If the casting director wants fifty cowboys for three days, he can get them—and the horses, too—from the man who makes a habit of rounding up a gang. If a hundred Chinamen are needed for a week, he calls in a man from Chinatown who is known to every casting director in Hollywood and your hundred grinning celestials will be on the set in the morning.

Then there is the element of co-operation, or loaning. There are about a dozen colossal studios in and about Hollywood and numberless smaller ones. While some of the big studios contain practically everything necessary for every conceivable kind of picture, there are times when they require a few additional sun-arc lights, perhaps a Chinese god, a Napoleonic carriage, an Arabian saddle, a Russian sword, an Icelander's cap, or some other unusual thing. All that the "prop-man" has to do is to ring up another studio and borrow what is needed. These courtesies are frequently exchanged, even in connection with the players, and it is an everyday occurrence for one company to ask another company to loan a certain player for a stated period, the loaning company finding it a godsend, as that particular player may be under a year's contract and there may be intervals when he has nothing to do. If his contract calls for $500.00 a week, he is loaned to the borrowing company for a little more than that amount in order to make up for losses of the loaning company, who pays him a regular salary whether or not his services are used.

AGAIN, suppose a producer is making a picture that calls for two old sailing schooners. He doesn't send men up and down the coast hunting for them, but he phones another company that owns just such vessels and he rents them for a nominal sum.

Nearly all of the picture studios own at least one or two of those huge motor generators mounted on trucks that are used in taking night scenes at a long distance from the studio, but very often it is necessary to have more than two and it is a simple matter to borrow from a neighbor as many as are needed. Still again, there are numerous institutions in and about Hollywood that make a specialty of supplying producing companies with costumes and "props," such as furniture, firearms, rugs, pictures and everything imaginable. In no other locality in the world can these things be so easily supplied, and therefore Hollywood has become the natural and probably the permanent film producing center of the world. The wiseacres are saying that it will eventually become the distributing center as well.

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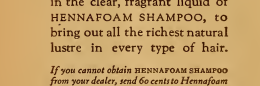

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31×4×4-ci	6.50	2.00	36×4½	7.25	3.35
32×4	4.95	2.25	33×5	7.50	3.50
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CHICAGO TIRE & RUBBER CO. 3100 S. Michigan Ave. Dept. 1553 CHICAGO

Twinkle, Twinkle Little Star

(*Continued from page* 21)

MISS GISH chooses delicate shades of pink and blue for evening, or all white, with which she wears her pearls. These pastel shades also give her the opportunity to wear her favorite shoe-buckles, which appear to best advantage on black velvet shoes. These unique buckles are edged with rhinestones and in the center of each is set a small cameo with a delicate pink background.

The one watch that Miss Gish possesses is a new one, a Christmas gift from her sister, and again the choice of pearls is dominant. The watch is a slender oblong surrounded with diamonds and is set on a four-strand bracelet of pearls.

There is one piece of jewelry that Miss Gish thinks of with yearning and that is a necklace of alternating pink and black pearls. "Maybe when I am sixty or eighty, I'll have them," she said wistfully, "and then I'll have the fun of looking at them by the fireside."

PEGGY HOPKINS JOYCE has long been noted for her jewels. She wears colorful and fashionable sets with dash and inimitable style. "My favorite stone is the emerald, which I believe best lends itself to jewelry designs that are both smart and elegant." Then she added, "I intend to have a complete set made from emeralds at some time. At least, it is a cherished plan."

Her ultimate standard of possession in stones is a collection of perfect stones, perfectly cut and set, the colors and designs of which will harmonize with one another.

Miss Joyce has four handsome pearl necklaces, varying in length from a choker to a strand that wraps twice about her neck. When worn together, the four strands combine in a gorgeous effect.

Peggy's bracelets, shown in the photograph, are worn in the style she best likes. In order, they are an emerald, a diamond, a half circlet of emeralds completed with diamonds, and a ruby. All are cut in oblongs and set in flexible platinum.

Her watches number two, one of plain gold with big works for utility and the other, set with a huge diamond on one side, is for ornament, since it seldom runs!

DISTINCTIVE silk or beaded bags equipped with very lovely accessories are favorites with Miss Joyce. Two lip-stick cases, one of onyx and one of jade, are always sure to be with her.

For shoe-buckles, Miss Joyce prefers those of steel, and she insists that they must be rather small and must be worn with short-vamp shoes to give the right effect.

Of smoking accessories, Peggy has no end. There are three cigaret cases she has that deserve mention, one of crystal set with diamond initials, one onyx also set with diamonds and one of jade strikingly set with a ruby monogram. She has cigaret holders to match, the one of jade having a band of rubies around the rim.

Of odd pins so much in favor at present, she has a number representative of the latest fashions, a variety of jeweled animals with especial honors to dogs, and graceful bow-knots of diamonds she uses frequently with daytime frocks and tailored suits. With some of them she has matching ornaments.

Her most beautiful rings appear in the photograph, one a marquise diamond of exquisite brilliance and purity and the other a diamond, cut in cushion brilliant style, represents the wealth of empires.

CONSTANCE TALMADGE has every variety of jewelry made, but the pieces that appeal the most to her are those of very old style or those of very new. A glimpse of Miss Talmadge will reveal the very latest style in jewelry or some choice selection of antiques, both of which she wears and sets off admirably.

Her photograph shows the ultra new necklet, which she has made fashionable for tailored and semiformal wear. This necklet, christened the Charlot Necklet, made its début in New York shops late this winter. The honors of its popularity belong to Miss Talmadge, who was the first to wear it in New York. So distinctive and effective was her wearing of it that other stage and screen stars promptly adopted it. It is worn singly or in pairs, as in the picture.

The hat ornaments that Constance chooses are those leading the fashion of the day, swords, animals, flowers, and the rest of the infinite variety. With many of them she wears a matching bracelet.

The necklaces that she affects are not necessarily those of priceless stones, but are chosen from the semiprecious stones and crystals in the varied colors that have achieved such perfection of beauty thru modern designs and cutting. Constance chooses a color, selects a stone most closely approximating that color and then builds a complete set of bracelet, rings, necklace, and earrings. And thus with any color of gown she selects to wear, she has a harmonizing set of jewelry.

THE pocket bags and books that Miss Talmadge carries are unusual. On them she has name-plates set with diamond initials, and for her great convenience in telling time she has a bag on one side of which a watch is set, while on the other are her usual initials.

The series of bracelets that she wears on each arm are marvels in beauty and are arranged to form a harmonious series. She wears a dozen in sets of six arranged in the order of ruby, emerald, diamond, ruby, emerald, diamond. The stones are cut in squares or oblongs and have flexible platinum mountings. She likes also the fashionable slave bracelets and has one in carnelian and one in jade.

Few persons, if any, have such distinctively clad feet as hers. She wears successfully a diamond anklet and specializes in hand-painted slippers with buckles to match. Another buckle she favors is flexible and set with rose diamonds.

Some particularly beautiful smoking sets belong to Miss Talmadge. One is in jade, another in black enamel and diamonds, and still another is in black enamel set with rubies. Some of her sets include, besides the cases and holders, powder-boxes and lip-sticks.

Among her rings is a large black pearl of exquisite beauty, and her favorite ring of all is set with her favorite stone, a large square emerald.

THE GIRL WHO HAS KEPT HER HEAD

Lois Wilson has more friends and fewer enemies than any girl on the screen. For one thing, in spite of her success, Miss Wilson has had the good sense and the courage to be herself. Elisabeth Petersen's interview with Miss Wilson in the July issue of MOTION PICTURE MAGAZINE will give you a new insight into the character of a remarkable girl.

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Starting Something New

(*Continued from page* 50)

"If we were embarked on the two-reeler idea, we could at the same time make a Russian story by Tolstoi, say, or Turgenef, or one of the other great Russians, using the big sets from another angle, or a detail of a Russian stove, steps to a cellar, background of an arch, a tapestried wall—taking nothing from 'The Volga Boatman,' but having the immeasurable advantage of the Russian flavor.

"A great deal of our stuff could be done against draperies or blank walls with symbols on them, for no emphasis would be laid on scenery or spectacular sets; all our thought would be laid on a strong story and excellent characterization, or on the fanciful, whimsical, light or sophisticated tale superbly acted.

"About the actors: we would use very few, as a rule, in a picture, and we might select our story with a view to our available actors—think of the four above, for example—what an array for us!

"We would come on the set and use the ones who were not working that day—or that morning—Bob Edeson, say, or Bill Boyd—and do all we could with them. Next day someone else would be free. Or we could watch our opportunity and make the picture in the main on those days when great mobs are being handled in the big picture and most of the stars are free.

"Most of us have rests between pictures—for example, myself. I am supposed to make about four pictures a year. After I finish one, Mr. De Mille says: 'Run up into the mountains and forget business.' I can rest in a week and then I am ready for work, which isn't ready for me. I could put in that time on a two-reeler.

"Similarly, actors are not always cast in a big production and it might be arranged to use them in a smaller one in which they could virtually star.

"When you think of the opportunity for a girl who might play DeMaupassant's 'The Necklace'—for a man who had the chance of a Poe hero or Stevenson's 'Markheim'—a cast in one of Balzac's classics——

"We could do so much by suggestion. We should not need five or six or eight or ten reels to tell what we mean when we are not dealing with child minds. The sophisticated, intelligent audience would understand without a diagram. For the matter of that, I could take almost any of our big pictures and compress them into two reels and improve them mightily!

"I don't want to do anything censorable—that's not the idea. But I should like to do some of the little masterpieces of literature that are considered too grim or sad or fantastic for common consumption.

"We wouldn't put out an entire program of horrors, as is done at the Grand Guignol in Paris—but one tale of horror might occasionally find its way to our screen, with a stirring mystery—a little Chinese poem—and a light, very light farce done in the French manner.

"I am considered a commercial director, for all my pictures have made money, but I see no reason why an artistic picture, if carefully and sincerely done, need lose money. But whether or not they will lose money, I'm going to take the first risk with my own cash.

"I've broached the subject of two-reelers to Mr. De Mille, with whom I am under contract, and we may go into them together, but first I am going to try them out by myself and prove them to my own satisfaction."

Fashion's edict for the nails
—this lovely tinted lustre!

Surely, never before have nails been so important! The ordinary manicure is no longer enough. The nails must now have this *special* finish, this new gleaming loveliness.

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THERE is a tremendous difference in bobs. Some are wonderfully attractive and becoming, while others, well—which kind is yours?

I wish you could picture the becoming kind I have in mind—the sort that makes men turn to admire. I can't tell you what the color is, but it's full of those tiny dancing lights that somehow suggest auburn, yet which is really no more actual color than sunlight. It's only when the head is moved that you catch the auburn suggestion—the fleeting glint of gold.

You have no idea how much your bob can be improved with the "tiny tint" Golden Glint Shampoo will give it. If you want a bob like that I have in mind, buy a package and see for yourself. At all drug stores, or send 25¢ direct to J. W. KOBI CO., 656 Rainier Avenue, Seattle, Washington.

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Teach yourself, 3 free lessons give you quick easy start. Try any instrument in your own home 6 days free. See what you can do. Easy terms if you decide to buy. Send now for beautiful free literature. A postal brings details.

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The Movies Capture the Army

(*Continued from page* 78)

movie idols as a popular favorite." Well, here are Fort Schuyler's reactions to this star, "appearing in person" in most unprepossessing make-up. For, as an imprisoned soldier, he wore a shabby uniform and a four days' growth of beard.

Now is the time either to bluff like an experienced writer and concoct out of hearsay an interview that I never had (that is done, isn't it?) or to admit that on this eventful day I had beastly luck to be in bed with grippe. I submit the impressions brought me by different people on the post as answers to your box-office puzzle. They are a tiny cross-section of Sills' public. Most of them had seen the "Sea-Hawk." All had seen the "Knock-out," thanks to the Army motion picture service, which sent the film here some two weeks ago.

THE medical officer's wife: "Why, he's just a perfectly human person. I said: 'Here I came over to the Old Fort expecting to find the handsome *Sea-Hawk*——' 'And here I am, just a bum,' he smiled. 'And you cant even look cheerful about it, can you?' I asked. 'Not,' he grinned, 'with *Bruno* doing the dirty work at home.'

"Yes, he's perfectly human."

The Major over the phone: "I am so sorry that you could not meet him. He was so very agreeable. He talked so freely and pleasantly about different films that he had been in, or curious things about other films."

Our "striker" or orderly: "The captain would certainly call me for a growth of beard like that. But he is a fine guy, and a great actor. You'd ought to see the expressions on his face and the way he walked up an' down when he learned about his wife and the other fellow."

My twelve-year-old daughter, who has been a movie fan and critic since she saw "Jack and the Bean-Stalk" at the mature age of four: "Oh, Mummy, I've met Milton Sills! He's awfully nice, even with that beard! He's tall, you know, and he has nice eyes. What color are they? I dont know, but they're nice. And he has such a funny hand-shake, but it's nice, too. He slips his hand up along your wrist. He has nice long hands. (Her vocabulary is more limited than her enthusiasm.) Captain Gaines said that perhaps that was so people wouldn't get a chance to squeeze his hand when he has to shake hands so much."

MY husband: "Oh, yes, I met him. He's a fine chap."

Myself: "Well, listen to this criticism from the *Classic*." I read the bits quoted above. "Now what are your reasons for liking him?"

My husband: "Why, I always have liked him better than most of the men in the movies. He's rather good-looking, and such a likable chap."

These all seem to me pretty good answers to that riddle of the box-office. Milton Sills is good-looking and strong-looking enough to win the admiration of men, women and children without being so superhandsome that it makes the women silly about him, and the men jealous. He acts convincingly enough to convey his emotions to such varied types of minds as those of the C. O. and my striker. He is nice to a child (acid test again) and interesting to her elders. He is, to quote the captain's wife again, "A perfectly human being."

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of MOTION PICTURE MAGAZINE, published MONTHLY at JAMAICA N. Y., for APRIL 1st, 1926. State of NEW YORK, County of KINGS. Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared DUNCAN A. DOBIE, JR., who having been duly sworn according to law, deposes and says that he is the BUSINESS MANAGER of the MOTION PICTURE MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, BREWSTER PUBLICATIONS, INC., 175 DUFFIELD ST., BROOKLYN, N. Y. Editor, JAMES SMITH, 175 DUFFIELD ST., BROOKLYN, N. Y. Managing Editor, FREDERICK JAMES SMITH, 175 DUFFIELD ST., BROOKLYN, N. Y. Business Manager, DUNCAN A. DOBIE, JR., 175 DUFFIELD ST., BROOKLYN, N. Y. 2. That the owner is: If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given. EUGENE V. BREWSTER, 175 DUFFIELD ST., BROOKLYN, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) NONE. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is . . . (This information is required from daily publications only.) DUNCAN A. DOBIE, JR. Sworn to and subscribed before me this 5th day of MARCH, 1926. E. M. HEINEMANN. (My commission expires MARCH 30th, 1926.)

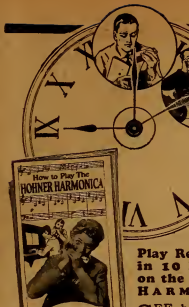
FRECKLES

Get Rid of These Ugly Spots Safely and Surely and Have a Beautiful Complexion With

OTHINE

(DOUBLE STRENGTH)
MONEY BACK IF IT FAILS. SOLD BY DRUG AND DEPARTMENT STORES EVERYWHERE.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

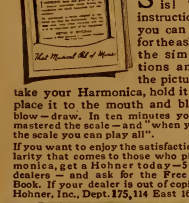


Play Real Music in 30 Minutes on the HOHNER HARMONICA

SEE how easy it is! Take your instruction book—you can obtain one for the asking—read the simple directions and look at the pictures. Then take your Harmonica, hold it as shown, place it to the mouth and blow—draw, blow—draw. In ten minutes you will have mastered the scale—and "when you can play the scale you can play all".

If you want to enjoy the satisfaction and popularity that comes to those who play the harmonica, get a Hohner today—50c up at all dealers—and ask for the Free Instruction Book. If your dealer is out of copies write M. Hohner, Inc., Dept. 175, 114 East 16th St., N. Y.

HOHNER Harmonicas



PERSONAL Appearance

is now more than ever the key note of success, both in social and business life. Bow-Legged and Knock-Kneed men and women, both young and old, will be glad to hear that my new appliance will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without operation or discomfort. Worn at night. My new "Lim-Straitner," Model 18, U. S. Patent, is easy to adjust; its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of proven merit, and now recommended for the last 4 years by physicians everywhere.)

Write today for particulars, testimonials and my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation. Enclose a dime for postage.

M. TRILETY, SPECIALIST
1385 L, W. U. Building, Binghamton, N. Y

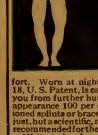
Peacock Ring

From the Oriental land of the bamboos, comes the prettiest jewelry creation ever known to Fifth Ave. or Paris—the genuine, full fashioned Peacock Ring. Sterling Silver, handsomely engraved, 15 marcasite set eyes, arranged as feathers and ruby eye in the center. Wonderful value at only $1.83. Send no money. When ring arrives, pay postman only $1.83. We prepay all postage. Keep it 10 days, and if not satisfied, we will return your money. Order today. The low price for a genuine 14 fashioned Peacock ring may be withdrawn any day

$1.83

FRANKLIN JEWELRY CO.
3-97 Nassau St. New York

DEVELOP BUST
14 Day Treatment FREE



Est. 1903

My old original Three Part Treatment, standby of women for 21 years, has made thousands happy. Only treated one that gives FULL DEVELOPMENT without bathing, massage, exercises, pumps or dangerous appliances.

Send 10c for 14-Day Demonstration—to cover postage. Why pay more when I give big proof treatment FREE to all except mere curiosity seekers. Dime back if not satisfied.

Madame Williams Dk 16 Buffalo, N. Y.

Yes and No

(*Continued from page* 106)

MAY the Earth answer the stars thru the medium of your MOTION PICTURE MAGAZINE?

What's all this talk in MOTION PICTURE MAGAZINE, about cheating old Father Time? Some of the stars have so frankly and honestly voiced their opinion of women who retain a "strangle" hold on youth, that I wonder if the interested public might not be allowed to join in the discussion.

Of course, our opinions are not nearly so interesting and possibly not so important as those of our favorites in the stella world, but since we have all agreed that everyone has a right to his or her own opinion, we might add to the spice of variety, at least.

Medical science seems to have been working rather hard along this particular line for the past several years and now the wise ones tell us that within the next few centuries we will be competing with Methuselah, so if that is the case the world will have need of women like Fannie Ward, to teach us how to retain our youth.

I agree with many of the stars that youth is a thing of the mind and an understanding heart, and I also believe that in order to have these qualities, we must have a healthy, strong body.

HELEN TASH,
Berkeley, California.

I RISE to protest against the way we movie fans are being cheated. By this statement I mean that very few of the feature pictures are shown in their entirety, as they should be. Most of them are cut and slashed beyond recognition or speeded up to fit into the exhibitor's idea of a varied and interesting program. I will agree it is varied, but all too often it is anything but interesting. I patronize some seven or eight theaters and after I have seen the same comedy, that is seldom comical, two and even three times, I am ready to commit a nice bloody murder.

The average program may be likened to an elaborate dinner, the exhibitor feeding us everything on his menu from soup to nuts. By the time the "piece de resistance," meaning the picture, is served, I am so surfeited with the so-called goodies I have been forced to digest in the preceding course, that I have no room for it, bluntly speaking.

LUCY BARRICK,
Milwaukee, Wisconsin.

WICKED yachts, sin-filled yachts, in a word, movie yachts! Invariably, they are settings for rich, dissolute villains, for darkly laid schemes to entice guileless heroines, for parties, orgies dramatically ended by boiler explosions or some retribution equally as sensational and demoralizing. And why? Who are we, the fans, to know? We are only sure it has come to be an established custom, an irremediable state of screen logic. If there be a yacht in the picture, no matter how superficially beautiful, ugly evil invests its spacious deck and luxurious salons. No matter how gleaming white, a baleful decadence besmirches its purity.

The first film I recall which proved so conclusively this point was "The Isle of Conquest," in which Norma Talmadge was delighted to leap from her drunkard husband's yacht into the brimy deep, with her lover close at her side. This particular craft, with its pleasure-mad cargo sank, unwept and unsung, as have so many since then.

Along with the vogue of yacht destruction, flourished the natty sea-going heart-

Clear Up Your Skin

Freckles are a handicap, both to good looks and social popularity. Get rid of them. They are needless. You can remove them secretly, quickly, surely—and no one will ever know how you did it.

Stillman's Freckle Cream, *double action*, not only dissolves away freckles, but whitens, refines and beautifies your skin. After using this snowy-white magical cream, your skin will be soft and white, clear and transparent. Results guaranteed.

At all druggists 50*f* and $1. Try it tonight.

Stillman's Freckle Cream *Double Action*
REMOVES FRECKLES WHITENS THE SKIN

FREE COUPON

The Stillman Co.,
33 Rosemary Lane, Aurora, Ill.
I would like your FREE booklet, "Beauty Parlor Secrets," telling all about make-up and skin treatment used by stage stars.

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Address .....
City ..... State .....

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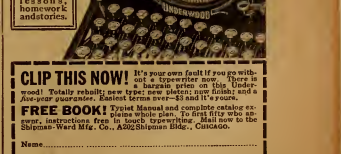
23c per record is special price inducement we are advertising to bring New Members to our Club. Send postcard or letter at once for full particulars, and FREE CATALOG listing all the very latest records as well as the standard old favorites. All records are double face, play with monotone needs, exactly like 85c records. Play on any phonograph. Enormous volume of sales explains our unbelievably low prices. Our members take 150,000 records monthly. Write today. MUTUAL MUSIC CLUB, Dept. MG-26, 16 Macullen St., Boston, Mass.

FREE CATALOG

23 PER RECORD

TYPE WRITE
Letters, lessons, homework and stories.



CLIP THIS NOW! It's your own fault if you go without a typewriter now. There is a bargain price on this Underwood! Totally rebuilt; new type; new platen; new finish; and a *five-year guarantee*. Easiest terms ever—$3 and it's yours.

FREE BOOK! Typist Manual and complete catalog explains whole plan. Also, 10 first fifty who answer, instructions free in touch typewriting. Mail now to the Shipman-Ward Mfg. Co., 4202 Shipman Bldg., CHICAGO.

Name .....
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OPPORTUNITY MARKET

AGENTS WANTED

Agents—Write for Free Samples. Sell Madison "Better-Made" Shirts for large Manufacturer direct to wearer. No capital or experience required. Many earn $100 weekly and bonus. MADISON SHIRTS, 562 Broadway, New York.

Agents—Earn handsome profit selling subscriptions to MOTION PICTURE MAGAZINE and MOTION PICTURE CLASSIC. No capital or experience required. Big commissions and bonus. Write today for particulars. Brewster Publications, Inc., 175 Duffield St., Brooklyn, N. York.

AGENTS! Stop slaving for others. Make your own products. Formulas: Toilet Preparations, Perfumes, Flavoring Extracts, Food Products, Household Specialties. Amazing profits. Big catalog free. National Scientific Laboratories, 1932W Broad, Richmond, Va.

HELP WANTED

Work for Uncle Sam. Get Government positions. Men-women, 18 up. Commence $95-$158 month. Steady. Common education sufficient. Candidates coached. Particulars FREE. Write immediately. Franklin Institute, Dept. S-87, Rochester, N. Y.

HELP WANTED—FEMALE

Ladies Earn $6-$18 a Dozen decorating Pillow Tops at Home; experience unnecessary. Particulars for stamp. Tapestry Paint Co., 126, LaGrange, Ind.

Ladies wanting home work; any kind; spare time; write us; enclose stamp. Eller Company, Dept. 26, 296 Broadway, New York.

LADIES—You can easily earn lots of extra pin money by selling subscriptions to MOTION PICTURE MAGAZINE. Big commission and bonus. Write today and we'll tell you how. Brewster Publications, Inc., 175 Duffield St., Brooklyn, N. Y.

Typewriters weekly mailing circulars in spare time for mail order companies. Good make that much. Why don't you? I'll tell you how. Complete information one dime. W. S. Hamilton, Lock Box 68-J, Sherman, Tex.

Ladies—Earn extra money addressing cards at home. Experience unnecessary. 2c stamp brings full particulars. Interstate Co., 304 W. 63d, Dept. A. D., Chicago.

HELP WANTED—MALE

All Men — Women, 18-60 wanting to qualify for Government Positions, $140-$225 monthly, local or traveling, write Mr. Ozment, 294, St. Louis, Mo., immediately.

Be a Detective—Earn big pay; cities, towns; easy work; open to all; we show you; particulars free. Write Chief Wagner, 188 East 79th St., New York City.

MOTION PICTURE BOOKS

You will want this book "Behind the Screen" by Goldwyn—Illustrated—price $2.50. Remit to Brewster Publications, Inc., 175 Duffield St., Brooklyn, N. Y.

MOTION PICTURE BUSINESS

$35.00 Profit Nightly—Small capital starts you. No experience needed. Our machines are used and endorsed by government institutions. Catalog free. Atlas Moving Picture Co., 431 Morton Bldg., Chicago.

PERSONAL

Want to earn some more money? Sell subscriptions to MOTION PICTURE MAGAZINE. Write to Brewster Publications, Inc., 175 Duffield St., Brooklyn, N. Y.

PATENTS

INVENTORS—Write for our free guide books and "Record of Invention Blank" before disclosing inventions. Send model or sketch of the invention for our inspection and instructions Free. Terms reasonable. Victor J. Evans Co., 833 Ninth, Washington, D. C.

Inventions commercialized on cash or royalty basis. Patented or unpatented. In business 24 years. Complete facilities. References. Write Adam Fisher Mfg. Co., 513 Enright Ave., St. Louis, Mo.

PHOTOPLAYS

Authors! Photoplays Published, Copyrighted, marketed. Novels, stories revised, marketed. Booklet free. "Key to Photoplay and Story-writing," 50 cents. Hollywood Scenario & Publishing Co., 6722 Sunset Blvd., Hollywood, Cal.

Photoplays, short stories, poems sold, criticized, revised. FREE booklet and advice. Short story course. Established 1911. Advance Publishing Company, P. O. Box 496, San Francisco.

Photoplay ideas wanted. We are right on the ground in Hollywood. We know the market. Booklet free. Universal Scenario Corp., 261 Security Bldg., Western and Santa Monica Blvd., Hollywood, Calif.

Successful Photoplays. New free book. Full instructions on writing. Details of our service. Revision, typing, marketing. Comulsion. Successful Photoplays, Box 43, Des Moines, Iowa.

RATES

THESE ADVERTISEMENTS are read by thousands of people each month. None of these advertisers use this section every month to increase their business. Write for rates to Brewster Publications, Inc., 175 Duffield Street, Brooklyn, N. Y.

VAUDEVILLE

Get On the Stage. I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. M. LaDelle, Box 557, Los Angeles, Cal.

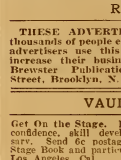
Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear *naturally* dark, long and luxurious. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN. *At all good dealers or* direct postpaid.

MAYBELLINE CO., CHICAGO

Liquid Form *Solid Form*

Develops Busts Amazingly Quick and Easy!



Just what every woman has been waiting for at a price every one can afford.

"BEAUTIBUST"

for *real* busts and neck development. No pumps, vacuums, extreme exercising. No foolish or dangerous systems—but a *real* tried and very successful *natural* method that WILL be extremely pleasing and beneficial. You *can't fail* if you follow the simple instructions. Everything sent sealed for only $1.00. Do not miss this opportunity. It may not be repeated.

BEAUTIBUST CO., 911-VH LEXINGTON BLDG., BALTIMORE MD.

$1000 REWARD

Find The Twins

HERE are 6 pictures of Charlie Chaplin, TWO and two only are alike in every way. To Solve this Puzzle, find the 2 pictures that are alike. It is not as easy as it looks. You must search carefully. Notice his Hat, his Shirt, his Necktie.

Send No Money Costs Nothing to Try

Just find the Chaplin Twins—that's all. No List of Words to write. No money to send in. Nothing to sell. It is all FREE. Cut out or mark the Twins. Send us your answer as soon as possible. First prize $1,000—100 prizes in all, and in addition, **Valuable Gift Bonds will also be given.** Answers must be mailed by June 30th, 1926. Duplicate Prizes in case of Ties. In awarding Prizes, the Judges will take into consideration neatness, as well as hand writing.

LA FRANCE CO., 609-611 Federal Street, Dept. 130, CHICAGO, ILL.

breaker, Lew Cody, John Davidson and other rich, devilish and so fascinating captains, who always had to die some suitably horrible death to avenge the leading ladies whose spotless virtue they had attempted to contaminate!

Up to date, "Classmates" and "Ramshackle House" are two recent planks in the wicked yacht platform. In these, rescue comes at the last minute and neither heroine nor gleaming cabins need gambol with little fish.

TRIX MACKENZIE,
Daytona Beach, Florida.

More Pathetic Than Funny

I HOPE Harold Lloyd never gets the idea that he is a great artist. This is fatal to comedians and Harold is the best of the lot.

Charlie Chaplin is an example of a good comedian's being ruined by the idea of becoming an artist. Mind you, I'm not criticising Charlie. "The Gold Rush" was technically perfect. It had many fine and subtle points. But if it is comedy, so is "The Ten Commandments." It is infinitely more pathetic than it is funny.

D. M. OWENS,
Knoxville, Tennessee.

Lloyd's Great Titles

I WONDER if you and your readers have noticed what extraordinarily apt titles Harold Lloyd gets for his films? If you run them over in your mind, a few of his most successful ones, you will be struck with the suitability of the names. "Why Worry," "Safety Last" and "Hot Water" are, to my mind, the best. Shakespeare said a "faceful" when he wrote "What's in a name?" but I rather fancy, had he lived in our time, he would have added, "A film by some other name wont draw so well."

A *good* title goes a long way to insure a *good* drawing power!

HEDA RANSFORD (F. R.),
London W. 8., England.

Educating the Educator

I HOPE this is not true of every place, but I have been employed by a state college in the Middle West for more than twelve years and during that time I have not heard from any member of the faculty, a favorable word about the people of filmland. The actors of the silent drama are considered intellectually inferior and are regarded as a band of morons and vagabonds.

It seems to me that one of our present needs is to educate the educators. I have come to believe that one is not really well educated unless he has a general knowledge of the motion picture world.

H. D. K.,
Springfield, Missouri.

120 Miles from the Railroad

WITHOUT the movies those of us who reside far from the beaten trail would be entirely cut off from the stage. We are located 120 miles from the nearest railway, but we have movies six nights each week in the year. We get good pictures, isolated tho we are.

Can any one see such plays as "The Covered Wagon" and "North of 36" and not be pleased with the sincerity of Ernest Torrence, Lois Wilson, Wallace Beery, Jack Holt and the other players?

J. B.,
Vernal, Utah.

(*Continued on page* 119)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Searching for Stars

(*Continued from page 66*)

"And I'd start them in on acting the same day I signed them up—and keep them at it every day after that. Swimming, dancing, horseback riding, and so on, they could learn in their spare time.

"Any first-day extra on the edge of a mob will look at the star doing some small bit of business, and say: 'I could do that better than she,' but she couldn't—absolutely, she *couldn't!* "The movie game is like football and baseball: you cant just practise, you've got to play against opponents!"

"And have scouts?" I interposed, thinking of the former line of thought.

"That's it! You have to get the proper material to work with, of course, but no person is an unfound star—*undeveloped* and potential, yes."

He mused a moment, and his mind reverted to its former point.

"Take a scene where there are a lot together; the one or two who have business to do will do it—and the rest will stand about like blocks of wood. They produce no weaving and interweaving background as you see in life. They are static—almost even in the radio sense.

"I cant ask an inexperienced player to suggest a bit of business, for he hasn't had the necessary experience in which to dig for ideas. It would be like going up to some stranger in the street—a quite competent riveter, for instance—and saying: 'I have such and such a situation, what would you suggest as the best method of working it out?' He'd call a cop, and I'd go to Bellevue!"

"But it's different when the one you go to has had experience he can fall back on and dig up for use. In that case, I can even say: 'Listen, I dont know what's the matter; but this scene doesn't *feel* right, somehow—what do you think?' The answer I'll get will be something like this: 'Yes, I think it lacks so and so, and if you did this it would help that.' And then you argue back and forth—it's great!

"And another thing—and this is important. If I tell an old-timer to do a thing in a certain way when he would ordinarily do it in another, he'll tell me that that way isn't natural for him and suggest that. unless I have some special reason, he'd prefer to do it in a way that is. Not so with a green hand; he'll do as he's told and keep his mouth shut. What's the result? If I'm not careful, I have a picture full of carbon-copy 'Sam Woods'—where I wanted individuals.

"So I have to be very careful—more work!—and be sure and ask them how they would hold a girl's hand, or light a cigaret, before I dare tell them anything."

He paused a moment and looked about, and the train of his thoughts switched to another track.

"It's great fun, just the same, this looking for those lucky ones possessed of screen personality—the future stars.

"I'd like to do it on a percentage basis. To take a couple of tentials, train them until they were thoroly competent, and sign them up with some company. And then, each year, to get a percentage of the difference between their contract salary and the salary other companies were willing to offer. My fortune would be made!

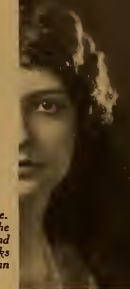
"And I wouldn't wait for them to battle their way thru the casting department, that almost always thins out those of finer texture. I'd take a cameraman and scout the country—hunting for the person you turn around to look at in the street!"

Here is a Modern Miracle

She Looked 50—Now She Looks 20 But She is Really 40

And she doubted Facial Film until she tried it!

The woman pictured here is forty years of age. When she began Facial Film treatments she looked like the picture on the left—fifty and over. After using Facial Film a few weeks she had become the youthful looking woman on the right!



Youth at Any Age—Youth Forever!

Youth in your heart—age on your face—what a tragedy! Yet, thousands of women are experiencing just that. They love life—have a deep capacity for enjoyment—the same eager zest in living that they had at twenty—but their faces are old—lined with wrinkles and disfigured with sagging muscles. Automatically, they are barred from the gay, good times they crave. The tell-tale lines of age classifies them with the grandmothers who are so totally out of fashion—and so pitifully unnecessary, for Science now says you can have youth at any age—youth forever!

Look at the Woman in the Picture.

She was as young in mind and body as a girl of twenty—but her face was the face of an old woman! Why couldn't her face match her body—her mind? Why couldn't she LOOK as she FELT? Desperately, she tried every beauty preparation of which she heard. Some helped temporarily. Many improved the complexion. But always the facial muscles drooped. Always the lines crept back. Always the wrinkles reappeared—sometimes in a few hours—at most, in a couple of days. A look of settled misery added to her unattractiveness. LIFE FOR HER WAS OVER AT FORTY. THEN CAME FACIAL FILM—the most amazing scientific discovery of the age! Doubting, yet hoping, she tried Facial Film as she had tried all the rest. But with what different results. JOY! BEAUTY! YOUTH!

What Is Facial Film?

The French are a vital race—they love life and youth and joy more perhaps than any other race on the globe. And because of that the Quest of Youth is the Quest of France. No nation has spent more energy, brains and money in scientific research on behalf of youth and beauty than France. As a result more marvelous beauty aids have come out of France than any other country in the world. But they all fell short of inducing perpetual youth until a French beauty expert tried Neoplasma—a pound of which costs $2,500. Out of this idea, Facial Film was born—a liquid film, crysial clear and pure.

What Facial Film Does.

A few drops of Facial Film will cover the entire face. As it dries the film forms an airtight mask and the Neoplasma starts its gentle action. In twenty minutes the film is removed—and you gaze with awe upon the miracle that has taken place. The muscles have been toned and lifted into place—much as if plastic surgery had been employed. The wrinkles have been smoothed away. The lines and crow's feet beneath the eyes have disappeared. The skin has been revitalized—has taken on a velvet-like texture, a rose-leaf appearance that belongs to youth itself! You would never believe the marvelous things that Facial Film will do unless you see them with your own eyes.

Send for a Demonstration Tube of Facial Film

You may be young—you may be old. But in any case, Facial Film will benefit you. Girls whose skin was as fair and clear as youth could make it have become far prettier through this new aid to youth and beauty. Women so old that the skin was parched and deeply wrinkled have experienced astonishing results. But a good average case is the woman pictured here. In one treatment she knew she had at last found a preparation to make her young. And in a week her joy knew no bounds. No one today would dream that she is forty!

We want you to prove to yourself that Facial Film is what we claim for it. The only way you can do that is to try it yourself. If you will mail the coupon below to our laboratory a generous sized tube will be sent you, and you will then be able to make the most surprising demonstration you ever witnessed. You need never again let your face betray your age—that is YOUR SECRET. You can be as young as you feel! Mail the coupon today—you can either send the $2.00 fee with the coupon, or pay the postman when the package is delivered. But in any case, satisfaction is guaranteed, and your money will be returned unless you are pleased—delighted with the results. Mail the coupon today—become as young and charming as the woman in the picture!

FACIAL FILM CO.
1015 S. State Street Chicago, Ill.

FACIAL FILM CO.,
1015 S. State St., Dept. 5, Chicago, Ill.

Please send me a large tube of Facial Film. I will pay the postman $2 and postage upon delivery, with the understanding that money is to be refunded if I am not thoroughly satisfied with Facial Film after a reasonable trial. If more convenient, inclose $2 with order—same money-back guarantee applies.

NAME.....

ADDRESS.....

MEN! Facial Film takes the place of the old-fashioned massage. Adopted by better barbers everywhere. Accomplishes wonders for the complexion.

Old at 28 Young at 42

What Annette Kellermann did for me, by Mrs. G.Z.S.

WHEN I married I was a robust, healthy, active girl. The bloom of the rose was in my cheeks, the sparkle of the stars was in my eyes, and the spring of buoyant youth was in my step.

I enjoyed life to the fullest. My health was superb. Headaches, colds, indigestion, nervousness were unknown to me. Then gradually, so gradually that I did not notice it, my youth began to desert me, children came, and left me weaker. As my cares grew greater, aches and pains began to bother me. Then came tiny wrinkles and extra weight. My figure became "dumpy." I became irritable with the children and my husband.

For 14 years—from 28 to 42—I had allowed myself to grow old. Then I discovered that it was only lack of knowledge which had robbed me, which had made me a crabbed, nagging, complaining, suffering, nervous, ailing woman. It was through Annette Kellermann, the "world's most perfectly formed woman." Few women know that as a child Miss Kellermann was puny, ailing, compelled to wear iron braces on her feet. Yet she transformed herself into the gloriously healthy and lovely woman she is today. I wanted to find out her secret, and wrote her. In response, I received a charming personal letter, and far **more important**, a copy of Miss Kellermann's book, "The Body Beautiful."

That little book was a revelation. I say now that to it I owe all my health and happiness. Today I am 42, but I am as young—**younger**—than I was at 28. Gone are my pains. I am practically never ill. I am not nervous or irritable. I have regained my youth, and once more my step is springy, my eyes bright, my skin firm and clear, my body slender and lithe, my disposition calm, my happiness complete.

For your own sake, I urge you to send for "The Body Beautiful." Miss Kellermann will send it to you free. In it she will tell you how, through only 15 minutes' daily use of her methods, you can mold every part of your body to graceful lines, acquire a clear, healthy complexion, overcome your weaknesses and troubles. Merely write for the book, and it will be sent you at once. There is no charge or obligation. Just address

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Suite 386 225 West 39th Street, New York

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Dear Miss Kellermann:
Please send me, entirely free of cost, your new book, "The Body Beautiful." I am particularly interested in
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Eight Pioneers of Pictures

(*Continued from page 25*)

films and she still is one of the leading forces of our screen. Thru the years she has maintained her position with singular good judgment. Miss Pickford was the world's first pioneer in personality.

Mack Sennett seems to me to be a genuine pioneer of the silverscreen, indeed, an even greater pioneer than Charlie Chaplin. Sennett developed film comedy from nothing into a singularly individual form of entertainment. I have always believed, and I still believe, that film comedy had developed far and away ahead of screen drama. It has gathered a fresh and original technique of its own while its brother, the drama, has been plodding along, imitating the spoken theater. Most of this development has been due to Sennett. That today the screen drama is more and more imitating the Sennett form of comedy is an added compliment to Sennett. The 1926 film play is stealing its vitality from Sennett.

Chaplin would be on my list of pioneers if only for his business acumen. He was the first player to realize the high sales value of personality. True, Miss Pickford had capitalized on personality to a large extent, but it remained for Chaplin to crystallize it into a real business force. That stars and players receive high salaries today is, in a big measure, due to the early pioneer work of Miss Pickford and Chaplin. Chaplin was the first of the million-dollar comedians. Personally, I am strong for big salaries for screen workers, if their work justifies it. The screen is a unique form of endeavor, with extraordinary earning power. Its rewards should be just as extraordinary.

CHAPLIN may have other pioneer qualities, of course. He seems to be the first accepted genius of the pictures, thereby adding to the prestige of the silent drama. You can take that quality or let it lie, as you wish.

My seventh pioneer of the screen would be Anita Loos, the first really able scenarist of the screen and still, to my way of thinking, the writer of its best subtitles. Do you remember Miss Loos' early stories for Doug Fairbanks: "The Americano," "Wild and Wooly," "His Picture in the Papers"? Before Miss Loos appeared on the celluloid horizon, screen stories were just stories. Miss Loos gave the screen both satire and subtlety. Perhaps you have read Miss Loos' current literary success, "Gentlemen Prefer Blondes." Miss Loos' early screen efforts had all the delightfully humorous qualities of this effort.

My eighth—and last—pioneer would be Geraldine Farrar. Miss Farrar was one of the first great stars to come to the silverscreen. That isn't my reason for naming her. Miss Farrar was the first big footlight star to come to the screen earnestly and sincerely. Remember Cecil De Mille's "Joan the Woman"? Miss Farrar's work in that picture, which, to me, is still one of this director's best films, was marked by a fine enthusiasm and force. Miss Farrar saw the great potentialities of the films as no stage or opera star had previously observed it. She blazed the way for the screen to be accepted on new valuations. And she found time to discover Wallie Reid while making "Joan the Woman."

There you have my eight: David Wark Griffith, Adolph Zukor, Billy Bitzer, Mary Pickford, Mack Sennett, Charlie Chaplin, Anita Loos and Geraldine Farrar. Because he has dared to experiment and plunge, Griffith is still practically penniless. Zukor, Miss Pickford, Sennett and Chaplin have amassed fortunes. Bitzer has been discarded and forgotten. Even his present whereabouts are unknown. Miss Loos has turned to the stage and literature. And Miss Farrar has, with the passing of the years, slipped from her glamorous position as "Gerry," first lady of the Metropolitan.

The Utmost in Directors

(*Continued from page 65*)

acknowledged Divine Guidance in filming "The Ten Commandments," there was considerable loud laughter over it. The scoffers didn't laugh so loud when "The Ten Commandments" made more money than any other picture ever filmed; which was really something apart from the argument.

So in spite of all things, De Mille looks "out there" for an idea that is worth a million dollars. You cant get quarter-million ideas or half-million ideas from living authors.

After all, who *would* have the courage to spend a million dollars and a year's time without some slight assurance that the Fates were propitious?

De Mille to make All-Negro Film

THE first all-negro film will be made by Cecil B. De Mille at his Culver City Studios. Colored entertainments have been popular in New York for the last few seasons and this year Lenore Ulric is scoring the success of her career in David Belasco's production, "Lulu Belle," in which Miss Ulric plays a colored girl, with many colored players in the cast.

Bertram Millhauser, production editor for De Mille, will have full charge of making this unusual photoplay. Naturally, no racial question will be raised in the story. It is merely Mr. De Mille's desire to make a story of Negro life, simple, friendly and human, and to have the story enacted by the best colored talent.

De Mille's active work on the production will only go so far as lending his studio to the colored company and acting as a general adviser of the company. A film of this sort, undertaken in the proper spirit and with expert guidance, ought to be a genuine contribution to the screen.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Answer Man

(*Continued from page* 98)

finding out that they cant unbob it as rapidly as they bobbed it. Ben Turpin is fifty-five, but he is almost as nimble as I am. Rudolph Valentino is only one inch taller than Ramon Novarro. Sorry I haven't more space.

DOLORES, 19.—What four letters would frighten a thief? O I C U. Why, Dolores! Yes, they do say once more that Theda Bara is coming back in "High Explosives" for Hal Roach. I do think Allene Ray is beautiful. She is playing in a new serial for Pathé.

RAY'S SEILA.—So you think I ought to have my whiskers shingled. What will I do next winter? I dont like the very short cut bob. Marie Walcamp is not playing now. Ramon Novarro is playing in "Bellamy the Magnificent."

DESPERATE DESMOND.—Glad to hear from you, old man. Your letters are always interesting. They do say that Roscoe Arbuckle is coming back, as a director, tho. Anita Stewart is just thirty-one. I have only played in one picture, and that was many years ago, with Cissy Fitzgerald in "How Cissy Made Good." Run in again some time.

F. R.—Thanks for your good wishes; I need them. Witness this desk.

PELL.—Hello, there. All my old friends in a row. How's the weather out your way?

FLORIDA CRACKER.—Richard Dix's next picture will be "Romance à la Carte." Yes, George O'Hara is a natural blonde, his hair being light and his eyes blue; he was and still is a fine boxer, they tell me, in the lightweight class, 145 pounds, five feet eight. Well, we are a very peaceful family. Come in and see for yourself.

WATERMELON MANDY.—So you are now sure that it is unlucky to marry in May. I have always heard that May was an unlucky month. The others are June, July, August, September, October, November, December, January, February, March and April. I can see that you are very fond of Joseph Schildkraut. He is a good actor.

KAY, PHILLY.—Well, I dont blame you for writing to me often if for no other reason than to use up your beautiful paper. You know I get quite some letters on wrapping-paper.

MITZI.—William Collier, Jr., is with Famous Players, playing in "The Rain Maker" with Georgia Hale, from the story "Hell Bent." Richard Nevil, Earl of Warwick, was known as "The King Maker" because during the Wars of the Roses in the fifteen century he set up and deposed kings at his will.

OSCAR.—Thanks for the booklet you sent me. I haven't read your stories as yet, but I hope to.

OLIVE, DUBLIN.—Of course, I make mistakes in dates of birth and so forth. But what am I to do when the players give out wrong dates? I fool them sometimes, tho, by referring to my old records and magazines. When the players get to be around twenty-five they want to be only twenty-one. But when they are in their teens, they give out the right dates. Thanks for the snap you sent me of Lois Wilson and Thomas Meighan. I was glad to hear from you.

MRS. R. B.—I should say Lon Chaney is playing; his next will be "A Thing of Beauty." Joseph Schildkraut and Seena Owen in "Shipwrecked." Why, we used a picture of Hoot Gibson in the November 1925 issue of *Movie Monthly*.

PELL.—What, again? You are becoming quite an actor.

Every-day magic

CHAIRS that flop into beds . . . bags that suck up dirt . . . tiny ticking things that count all day long for you. Daylight any night just by pushing a button. A stream that never stops till you turn off a faucet. Any voice you want, talking to you from a cage on your desk or wall. Actions of yesterday, of people miles away, going on on a curtain before you. Stilled throats singing to you from discs; distant throats singing to you from nothing!

Uncanny, daily magic—this, due to national advertising. Advertisements have given you flashlights, telephones, typewriters, automobiles, cold creams, motion pictures. They have given you new eyes, new ears, new hands, new feet, new faces, new emotions. They have urged such wide use, so lowered prices, that almost wishes are autos, almost beggars can ride. Thru advertisements you've laid down the shovel and the hoe. You can buy a whole harvest ready-to-eat in cans. You've hung up the fiddle and the bow, for a radio. There's little old-time work left in this age of amazing short-cuts.

Read the advertisements—they keep you to the fore of modern life

"Girl With Most Perfect Figure in America"
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ARE YOU TOO FAT?
Why not give a chance to SILPH?—
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Silph is the name of the original and genuine. The only one we personally guarantee to be safe and harmless.

Buoyant Foot Comfort for Every One Who Walks and Stands

Goodbye, tired, aching feet! Walk miles or stand all day with a new feeling of joyous foot comfort never before experienced. The secret is all in a simple but scientific little fabric and elastic appliance called the ARCHLET that distributes the weight of your body over your arch and takes away the stretching strain between your heel and toes. In a little fabric pocket under your arch is the

AMAZING SPONGE RUBBER ARCH PAD

that soft, resilient sponge cushion that makes you step sprightly with startling poise and balanced buoyancy. Light, washable and worn out of sight. Simply send foot measurement or shoe size now with $1.85 or pay postman $2.02 when delivered on an absolute money back guarantee of surprising satisfaction.

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BEAUTIFUL FOOT HEALTH
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Brief Reviews of New Films

By HELEN SURSA

The Night Cry

NOBODY can blame Rin-Tin-Tin for wanting to make personal appearances with this latest starring vehicle. It is so much better than the best thing this admirable dog has ever done for the screen that he may be forgiven any amount of pride.

The thrilling tale is laid in the sheep-raising section of Nevada. Sheep have been disappearing, and Rinty, thought by the neighbors to be the guilty plunderer, is condemned to die. His master doesn't kill him, of course, but the dog does narrowly escape death at the hands of a revengeful shepherd. Then the real culprit is discovered by Rinty to be a huge condor, who not only kills sheep, but carries the baby of the family thru the air to his lair among the rocks. The rescue of the child and the fight with the fearsome bird of prey is the big moment in the picture.

John Harron and June Marlowe are cast as the owners of the dog. Mary Louise Miller as the baby gives a remarkable performance in a part which requires her presence in a majority of the scenes.—*Warner Brothers.*

The Broadway Boob

GLENN HUNTER is rather happily cast in this story of the small-town boy who quite by accident lands a job on Broadway. Press-agent stories of a fabulous salary reach his home town about the time his father's bank is on the verge of failure. With the press-agent's help, the actor-son stages a relief party, which presents some rich comedy.

Mediocre as it may sound, the story is better than the average picture of small-town life and Glenn Hunter has a much better chance than he has generally had on the screen. Antrim Short plays the comedy rôle, which adds greatly to the picture's merit.—*Associated Exhibitors.*

Born to Battle

IN this Western we have Tom Tyler as *Irish*, the manager of the Morgan ranch. He's a bit in the way, for a couple of the men have discovered oil on the property and they are trying to buy the ranch from the Eastern capitalist who owns it.

The capitalist needs ready cash and the deal goes thru. Before the deed is recorded, fortunately, *Irish* is able to uncover the plot of the swindlers and restores the ranch to its rightful owner.

There is a little romance on the side, with Jean Arthur as the ranch-owner's daughter. Frankie Darro is amusing as the city-bred little boy who wants to be a cowboy.—*F. B. O.*

The Bar-C Mystery

THIS is the Western serial made into a full-length feature picture. As might be expected, there are a lot of loose ends which could not be gathered up in the shortened form.

The cast is notable for the return of two old favorites, Dorothy Phillips and Ethel Clayton. Among the men, Wallace MacDonald and Phil McCullough are commendable. There's lots of ridin' and shootin' in this one—rather superfluous information with such a title.—*Pathé.*

The Dixie Merchant

FRANK BORZAGE has made a delightful picture from Barry Benefield's novel, "The Chicken-Wagon Family." It's a kindly character study of one J. P. Fippany, a lovable but lazy personage whose chief interest in life is his race-horse, *Marseillaise*. Like most beloved vagabonds, he is exasperating to his family, and the family, consisting of his wife and daughter, finally leave him. In the end he wins a race with *Marseillaise* and the family is reconciled. That horse-race is one of the most fascinating races the screen has known.

J. Farrell MacDonald is splendidly cast in the title rôle. Claire McDowell is good as the exasperated wife. The young folks are Madge Bellamy and Jack Mulhall.—*Fox.*

The Little Irish Girl

WHOEVER changed this title from the original, "The Grifters," has a lot to answer for. The story has no more to do with an Irish maid than with the Irish revolution. Briefly, it's about a bunch of unscrupulous crooks on the one side and a guileless youth and a canny grandmother on the other. And as a crook play, it is good entertainment.

Dolores Costello is the featured member of the cast, but she doesn't do much with the part. John Harron is the country boy. Gertrude Claire as the grandmother gives the picture most of its redeeming qualities.—*Warner Brothers.*

The Tough Guy

FRED THOMSON and Silver King share this picture with Billy Butts, a very small boy who ought to be heard of again right soon. His part has more than the usual incidental interest which children are expected to arouse. He really has an actor's job and he goes thru with it like a veteran.

This must not give the impression, however, that Thomson and the horse are not up to their own high standard. They are, and you know how high that is. Rather a nice little story and one that should delight the children.—*F. B. O.*

Two Can Play

THE villain is not the one you think he is in this breezy triangle and you will have to pay mighty close attention to discover just who is the villain and who is the hero. Clara Bow is the girl and Allan Forrest and Wallace MacDonald are the two men in love with her. With a story of some consistency, they might all be interesting. As this one stands, it is worth little of your time.—*Associated Exhibitors.*

The Dancer of Paris

THIS first of the Michael Arlen stories to reach the screen succeeds only in being a distorted and sordid picturization. There are gorgeous Parisian café scenes and there are as many nude women as any picture has ever boasted, but there is complete lack of sympathetic appeal from any of the characters.

Admirers of Arlen will probably be disappointed; admirers of Dorothy Mackaill will be disgusted. We haven't decided just who will be pleased with the production. It's a good thing to keep the children away from.—*First National.*

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for Men or Women
PROFITS in Advance
Big Money for you quick showing my big line of charming ladies' silk lingerie and hose, receiving profits in advance. No experience required. Miss Grace James averaged $36 a day spare time. R. G. Thompson earned $93 in 1 day. The secret of success in offering exclusive articles that women love at sight.
SELL PRINCESS RADIUM
Lingerie and Hose
These dainty garments, exclusive in design, not carried by any store, our low manufacturer's direct prices unbeatable. Selected opportunity, big cash, quick; write for exclusive territory, build a steady income. Don't let someone get your territorial rights going fast, don't delay, write now.
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Don't throw away silk hose or lingerie because of a run. You can repair them just like new—without a trace of mending—in a few minutes—without even removing the stocking. Le Remaillieur (Run-Nit) is a simple little needle made in France. So small it fits purse or vanity. Can be used at a party, dinner, dance, theatre, etc. Sold only by mail, although many stores use this method of repairing silk hose at high prices. Repair your own and save money. $1.00 postpaid or you can pay the postman.
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Diamond and sapphire dinner rings are the latest thing in jewelry. Ring illustrated here, set with 21 fiery, perfect cut dazzling stones and 2 triangular sapphires. This ring was copied from solid platinum originals of hundreds of dollars each. Even experts have difficulty telling it from the real thing. Wear it on your own whether it costs you $3.89 or $389. Send no money. When ring arrives, pay postman only $3.89. Wear it 5 days. If not satisfied, we return your money. Order today. This low introductory price may be discontinued at any time. FRANKLIN JEWELRY CO.
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Clear your complexion of pimples, blackheads, whiteheads, red spots, enlarged pores, oily skin and other blemishes. You can get such a complexion soft rosy, clear velvety beyond your fondest dream. Try it for 15 days. My method is different. No cosmetics, lotions, creams, soaps, ointments, plasters, bandages, masks, vapor sprays, massage, rollers or other implements. No diet, no fasting. Nothing to take. Cannot injure the most delicate skin. Results in 15 days. Send for free booklet. Tells how. Sent in plain envelope. Just write the facts.
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You too, can have a fair, beautiful, unblemished complexion. Freckles, muddiness, blemishes, pustules dissolve and wash away when Harwood treatment is used. Rich but pustule—let us prove it. Large 10 day vacuit FREE. Not C. O. D. No obligation. Only one to a person. Send name, address and 10c postage now. Harwood Laboratories 140 Fox St., Aurora, Illinois

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Soothes and Heals Rashes and Irritations
Cuticura Soap Keeps the Skin Clear

Editorial

(*Continued from page* 5)

marvelous is proverbial, and anything that strikes us as out of the ordinary, or that takes us by surprise, or that taxes our wits because of its ingenuity—these emotions are all to be considered because they speak to the imagination. Should we have an era of wholly colored pictures, which is quite possible, it seems quite believable that picture patrons will soon be calling for a revival of the present kind.

Yes and No

(*Continued from page* 114)

No Slaves to Type

I AM driven to this outburst, by the frequency with which we see in these columns, letters denouncing that much maligned person, the casting director, because he has cast some player for a rôle which is not his or her "type." One would think to read these letters that each player had one particular character which he or she could act; and that it was impossible for them to succeed in any other sort of rôle. This is absurd!

Versatility is an attribute of all true artists. It is in this that the greatness of the immortal Shakespeare lies. The finest of our screen actors possess it. Read Colleen Moore's self-interview, in the May number. This was a gem. "That word 'type' groans as I write it," Jackie Coogan, who made his success in "little ragged boy" parts, proved equally delightful as the Prince in "Long Live the King." Wallace Beery, the screen's best villain, was a wonderful hero in "Richard the Lionhearted." Ramon Novarro, Norma Talmadge, Bessie Love, Gloria Swanson—these would give a brilliant performance in any rôle. Mary Pickford is equally wonderful, as a child or a grown person. I believe she would be wonderful, also, as an old woman. Who would want to see these artists bound down to any "type."

Here's to versatility. Variety is the spice of life.

H. H. D.
Xth Uniey, South Australia.

An Appreciation from Norway

PERHAPS it would interest you and your readers to hear what a Norwegian fan thinks of motion pictures in general.

Altho films from many different countries are shown here, the American-made ones are the most popular. This is undoubtedly due to the fact that they are most technically perfect and employ the most interesting personalities.

At the present we are much interested in the development of Greta Nissen as an American screen star. Of course, we hope that she will be a success, for altho Sweden had its Anna Q. Nilsson, Poland its Pola Negri, and Denmark its Jean Hearsholt, Miss Nissen is the first of our country-women to enter the American motion picture field.

Of the American film stars I like Richard Dix, he seems so typically American, Norma Talmadge, Lillian Gish and Richard Barthelmess.

In closing, let me say that MOTION PICTURE MAGAZINE is well-liked in Norway, and is as easily purchased at the newsstands as Norwegian magazines.

RISTIAN NOHRE,
Modum, Norway.

No—Don't Bob Gray Hair
Let It Grow or Restore It
YOU must make this choice if your hair is gray, for gray-haired bobs won't do. At least, that's the way stage stars, society and business women feel. They know that the bob is a youthful style, so keep their hair young by restoring original color with Mary T. Goldman's Hair Color Restorer.
The use of this scientific preparation is never suspected. It brings back original color without streaking, discoloration, dyed appearance.
Accept Free Trial Bottle
Mail coupon for Special Patented Free Trial Kit. Test on a single lock of hair. Learn how this dainty hair cosmetic (colorless) restores youthful color when combed through hair.
Then, when you know you needn't have gray hair at any age, get full-size bottle at druggist. Or order direct. Mail coupon today.
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MARY T. GOLDMAN,
946-H Goldman Bldg., St. Paul, Minn.
Please send your patented Free Trial Outfit. It shows color of hair checked.....
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$5 a Month—Easy to Pay
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LOWEST PRICES: EASIEST TERMS
Don't send a penny with your order. We will ship this handsome ring to you, C.O.D. the first monthly payment of $5.00. Then pay the balance in equal monthly payments of $5.00 each, total bargain price of only $60.00 has been paid. If not satisfied, return it within 10 days and we'll return your money.
SPECIAL REDUCTION THIS MONTH
You can now buy this gorgeous ring at the wholesale price. Compare it with any ring worth $100, our assurance it to stand any test or comparison. We will give you 85% per year more than you paid for it when you exchange for a larger diamond ring.
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It's chock full of bargains in diamonds, men's and ladies' watches, wrist watches, silverware and toiletware. It brings our jewelry store right into your home.
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DIMPLES can be yours
Improve Your Beauty 100%
A new French Discovery that is being used by the leading beauty specialists of Paris. It is a simple, harmless, easily used device that quickly produces fascinating dimples. Guaranteed absolutely harmless.
Every woman who cares for her appearance should have this French dimpler outfit, as dimples will add greatly to her attractions. Send $1 for complete outfit and instructions.
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The JUNE MOVIE MONTHLY

The Magazine with the Punch!

WHAT is a Habit? A Habit is Something which takes Possession of You. Our plea is for you to get the Habit of buying MOVIE MONTHLY every month and reading it from Cover to Cover. You will admit after reading it that it is *the* leading Magazine of the Screen with youthful ideas. Its pages are crammed with *live* interviews, *live* articles on subjects pertaining to the celluloid world, *live* fiction—and *live* pictures.

MOVIE MONTHLY has been setting the most rapid pace of any film publication. Why? Because it gives to you the brightest, livest pages of Romance and Adventure. There is Spirit and Sparkle behind it.

The Old West is brought back to you—and the New West lives with you. And you are becoming acquainted with screen people who have never reached you thru any other magazine.

The June issue of MOVIE MONTHLY continues to feature the new series, Bandits of the Border. As the May issue gave you the James Boys, the next issue will devote itself to the Younger Brothers.

The June number will also offer Chills and Chuckles with Comedy Lions, an article featuring the laughs and thrills incidental to handling the king of the jungle before the camera.

The June number will also devote itself to featuring the cameraman's angle on Shooting the Western Stars. There will be highly readable interviews with Myrna Loy, Eileen Sedgwick, Robert Ames and Martha Sleeper. The Cowboy Songs will continue—as will the Special Section and three absorbing novelizations. And to provide the intimate touch, several pages will feature exclusive photographs of bathing girls and the news of the screen world.

So get the Habit. Once you have this Habit, you'll never do without MOVIE MONTHLY. The Snappiest, Punchiest Magazine of the Screen.

Order Your JUNE Issue of

MOVIE MONTHLY Now!

"Shall I Go Into the Movies?"

(*Continued from page* 96)

acting and motion picture work, I am going to advise you to take a chance at the pictures. But not now. Wait until the year 1929 to 1930, for at that time you will be under very favorable aspects for change of work and location and could forge ahead rather rapidly. I have a word of warning for you; never work with a partner or co-star, for you will be brought into all kinds of difficulties, both business and personal, by such association. This also refers to marriage, and if you are a wise man you will choose a wife with at least as much caution as you would use in selecting a pair of shoes or an automobile.

Sophie W., February 4th:

Some day you're going to have money, Sophie. No, I don't think you are going to make it in the movies. I think you are going to marry a man who will make it possible for you to dress up every afternoon and go wherever you want to watch your favorite star. Honest, Sophie, wouldn't you rather do this than go thru all the struggles and difficulties that even the most talented players have to experience in order to establish themselves on the screen? The coming year appears to be a good one for you.

Maurice E. N., June 15th:

The thing for you to do at present is to build up your health—there are some poor aspects in your chart for the next year or so—and then start out to gather the experiences and understanding which will enable you to write entertainingly. You have a strong horoscope for success in literature of a very imaginative and romantic character. This may in time lead to success in connection with the writing of stories for the screen, but the best way to approach this goal is by the cultivation of your general talent for fiction, as too early specialization upon synopses and scripts has held back many a promising writer.

Freda L. S., May 18th:

You have a horoscope which reveals a good many possibilities of development, among them that of motion picture success. You can make money thru your own efforts, but you will never be able to save a cent unless somebody locks you up while he or she gets it in the bank for you. You can do almost anything in which you are allowed a free hand to work out your own ways and means, but at the slightest suggestion of control you flare up and wont exert the slightest effort to make good. Now, how would you get along in any kind of work with these characteristics rampant? Personally I'd like to see you succeed on the screen, but you'd have to learn discipline first. If you decide that this success is worth the development of self-control and character, then make an effort to get in touch with motion picture work in about three more years. Save your money first, for you'll need it.

Mary Beth, August 5th:

When you have a few more years on your hands, Mary Beth, I think you are going to want to paint or draw; this may be a musical talent, for it is very hard to distinguish in some horoscopes between the various arts. I am very sure it is not going to be a desire to act, however, for

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

you will want to study and be by yourself and work things out in color and form. You might use this talent in either individual creative work or you might very easily teach, for you love children and have a talent for imparting your own knowledge to others. See what you can do in either of the lines mentioned and dont be discouraged too easily if you dont attain your own ambitions right away, for few of us are able to do that.

Therese F., July 26th:

Conditions in your horoscope would make it hard for you to gain the favor of an audience should you enter stage or motion picture work, no matter how good your presentations of your parts might be. One of the leading motion picture actresses has this same indication in her horoscope and without fail she always receives very poor criticisms in the newspapers on her pictures, and has had a hard struggle to build up a lasting success, in spite of very commendable dramatic work. You would find accomplishment easier in teaching, secretarial work or even in the management of your own business, particularly if you were dealing in office supplies or drugs. You are capable and will be successful, but your success is more apt to come in middle life than in youth.

G. MacK., December 23rd:

Stop posing and be yourself, man. You'll never get anywhere as long as you conceal your plain commonsense personality under all those fads and fancies which seem to obsess you at the present time. Tom Mix says that the big thing necessary in screen work is absolute belief in the thing you want to do and the way you are doing it—that's the reason why he sticks to the Western rôles; he is most truly himself in those parts. A good many people can get away with a pose in other walks of life, but not under the eye of the camera. There seems to be a direct connection between the state of mind of the player and the impression made upon the film. If you want my honest opinion, you are one of the boys who ought to do well in a bank or business office or anywhere except in a motion picture studio.

J. B., July 26th:

You belong in outdoor work—I am assuming that you are a man, altho when initials alone are given I am somewhat handicapped in making a judgment because of the lack of knowledge of the sex. It is harder for a woman to take up certain forms of work than a man, and vice versa. Your chart is emphatically one belonging to an outdoor worker, and yet what lines of outdoor work are there which a woman can enter? I would suggest for you engineering, or, if this is impossible, then technical work of some kind where you can be free to move about a good deal. If fate and fortune should take you into motion pictures, you would be best fitted for the wild and wooly dramas—"horse operas" they call them in Hollywood.

Mary Lee, November 4th:

You'd be a great success in any kind of work dealing with food or clothes. This might mean anything from running a tearoom to selling shoes, but I'd prefer the former for you. Things seem to have been rather poor for you during the last year or two, but cheer up, for a change is due in 1926. You seem to have a chance to marry in the near future and I believe you'd be wise to take it, for you'll get better results in life thru your husband's efforts than thru your own.

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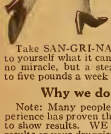

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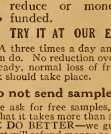

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From the Sidelines

By ELIZABETH VAN DEUSEN

Being the pertinent and impertinent reactions of an outsider to the more or less engrossing subject of motion pictures even unto the remotest ramifications thereof.

With Genuflections of Apology to the Bulls of Erin.

A MORAL in a motion picture does not trouble me if I dont know it's there.

I WANT to advocate the greater use of forests in motion pictures—use more forests and fewer expansive open spaces with far horizons. Great dramatic possibilities are being neglected! The charm of woodlands, the enticements of sylvan glades, the bewitchments of sun-flecked paths straying beneath old oaks have been too long disregarded by location finders. A great open space is so apt to make you want to rise and go and see what is over the horizon. But the edge of a deep wood makes you wonder what is in it—what is coming out of it to you. And you sit at your ease in the motion picture theater and watch it come. I had such an experience when I saw the film showing the Leipsic Trade Fair. That sounds workaday and unromantic. But when, in one of the medieval episodes, a knight and then another knight rode out of the forest, the thrill which came my way was new and unhackneyed. And right then I became a forest booster. Oh, Shakespeare and the forest of Arden!

Why the Partiality?

PRODUCERS are always discussing the motion picture merits of "Romeo and Juliet." Shakespeare wrote thirty-seven plays.

NOT so long ago I noticed an article entitled "Screen Kisses." Judging from the illustrations, the kisses were of the lover or their-lips-met sorts. There isn't much that I care to say about that kind of kiss only, if I were a man, I know it would do me a world of good to kiss a girl who looked like Eleanor Boardman. . . .

But I do want to protest against one variety of screen kiss — the father to daughter variety. Have you ever observed how a screen papa, when directed to register paternal osculation, generally contrives to bestow a hesitant peck on his daughter's noble brow. This practice outrages both my experience and observation. They do these things better in real life. There, when a father kisses his daughter, he gives her a quick smack on the lips and daughter meets him a little more than half way, and there is nothing amateurish about the performance either; they having rehearsed the act some thousands of times. You can figure it out for yourself. Here's the way I reckon it. If daughter is eighteen and father has kissed her once every twenty-four hours—$365 \times 18 = 6570$—why he's an old hand at it. Maybe I am hereby suggesting violating one of the pet traditions of the screen, but what is a pet tradition for anyway?

SOME motion pictures make me think of spinach in a golden dish.

Is the Trouble with Me or Them?

I HAVE seen many an actor play the part of a soldier and for the time being *be* a soldier. But I have yet to see an actor take the part of a New York policeman and allow me to forget that he was *acting*.

CROWDS in motion pictures have ceased to give me the unalloyed pleasure which was once my happy lot when seeing masses of humanity on the screen. In attempting to find the source of this slump in my enthusiasm, I am forced to conclude that it is my tenderness of heart which is the cause of the aforesaid slump. Doubtless, I have read too much in "fan" columns about the over-supply of extras in Hollywood—about their haunting the studios, about their having but one day's work in four; so now, when I see a crowd on the screen, I immediately begin to wonder if that young lady extra is thin because it is stylish to be so, and if that oldish man has next month's rent safely stowed in the broken-nosed tea-pot on the top shelf. . . . Moral for producers—perhaps it would be as well not to tell all the mundane secrets of your profession. Rather be like the old time restaurant men who served beer—by request—in coffee cups, and never mentioned it.

Have You Ever Noticed This?

THEY cant take a "still" photograph of a wink; it always turns out to be a picture of somebody with one eye shut.

The Point of View—or an Author's View-point Is Only One of Several

I HEARD Struthers Burt bemoan—and smile while bemoaning—the dire and wonderful changes which befell his novel. "Interpreter's House," before it appeared on the screen under the title, "I Want My Man." . . . And I heard an old gentleman say, "Why I saw that picture called 'I Want My Man,' and I liked it real well." . . . And I heard Ian Hay say that everybody is an author—at least, everybody wants to be an author.

IF you have a handy copy of the March MOTION PICTURE MAGAZINE, turn to the "Home Built by Drama" article, and see if you dont agree with me that Louise Fazenda appears to feel at home in her own house. Perhaps it would be best for me not to make further remarks about actresses who look at home in their own houses, for then I may be tempted to mention other actresses who—but sometimes, after looking at pictures of some of moviedom's mansions, I am reminded of the old lady's exclamation after she had inspected a new house: "There isn't a place in it to darn stockings!" Of course, the obvious retort to that is, "Motion picture actresses dont darn stockings." Nevertheless, to my way of thinking, one requisite of a real-home house is a wide south window draped in cretonne, a flowering almond without and a willow chair within, where you can sit and darn stockings—if you want to. (Designers of interior domestic sets please give credit.)

Suggestion in Chronology—or How to Show the Period of the Play by the Food the Fair Damsel Eats

SEATED at a table and eating a cold ham sandwich and drinking hot chocolate—she's Victorian.

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Color Magic in a Compact

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If you are tired of the usual make-up and would really like to be more lovely tomorrow . . . get these three friends of beauty today!

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But let's get back to the subject of Cashmere Bouquet and your skin.

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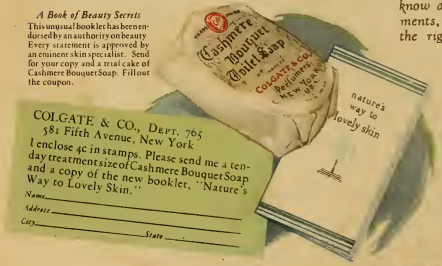
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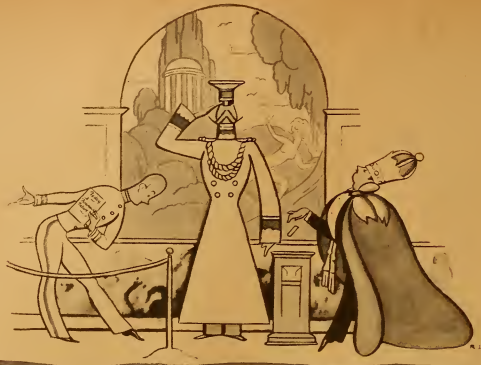

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A comfortable seat in one of the better theatres, a Paramount Picture—and your "palace for a night" puts many a King's palace on a back street! And you can have such an evening as often as you like—*as often as there's a Paramount Picture to see.*

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Harold Lloyd
in
"For Heaven's Sake"

Directed by Sam Taylor. The prize surprise package of the season, laughter, laughter all the way! Produced by the Harold Lloyd Corporation and released by Paramount.

A Victor Fleming Production
"The Blind Goddess"

With Jack Holt, Ernest Torrence, Esther Ralston, Louise Dresser. From the story by Arthur Train.

A Clarence Badger Production
"The Rainmaker"

With Ernest Torrence, William Collier, Jr., and Georgia Hale. From the story "Heavenbent" by Gerald Beaumont. Screen play by Hope Loring and Louis D. Lighton.

W. C. Fields *in*
"It's the Old Army Game"

An Edward Sutherland Production. Meaning "Never give a sucker an even break." From J. P. McEvoy's "The Comic Supplement." Adapted by Luther Reed.

Pola Negri
in
"The Crown of Lies"

A Dimitri Buchowetzki Production. From the story by Ernest Vajda. Screen play by Hope Loring and Louis D. Lighton.

Zane Grey's
"Desert Gold"

A George B. Seitz Production. With Neil Hamilton, Shirley Mason, William Powell and Robert Frazer.

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Motion Picture Magazine

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Vol. XXXI JULY, 1926 Number 6

Agnes Smith, *Editor*
Frederick James Smith, *Managing Editor*
Alice Tildesley, *Western Editorial Representative*
Colin J. Cruickshank, *Art Director*

Five Years From Now

An Editorial by

Editor-in-Chief of the Brewster Publications

FIVE years from now I think that the Directors of Motion Pictures will be the most important item, and that you will see their names emblazoned in the electric lights and on the bill boards. Just now we are attracted to the theaters because of the star, the story, the theater or the producing company. We go to see "Ben-Hur," "Stella Dallas," "The Big Parade" or "Lady Windermere's Fan" not because of any particular star, or director, or producing company but because we have heard that they are the four greatest pictures of their kind ever produced.

THERE has never yet been a producing company which produced *only* one hundred per cent. pictures, and there isn't likely to be, nor was there ever a star whose pictures were always one hundred per cent., nor is there likely to be. And the same is true of theaters, authors and scenarists. Nor is there any way we can tell in advance by a mere title whether a picture is good or bad. If, as I say, these things will always be true, there is only one thing left to insure anything like perfection, and that is the Director.

THE Director can make or ruin a story, a star, a scenario or a company. He can pick his own author, his own story, his own stars, his own cast, his own scenarist, his own scenery, and everything else. In other words he is the Whole Thing—monarch o'er all he surveys.

FOR many years after D. W. Griffith did "The Birth of a Nation" his name on a picture was all that was necessary to draw an audience anywhere; altho lately he has been slipping badly, due more or less to present unfavorable conditions in the industry. Until quite lately any picture directed by Cecil B. De Mille was assured of vast audiences everywhere, and this held good until he swapped horses in the middle of the stream, leaving his present status somewhat uncertain. Even now, any picture directed by von Stroheim or by Lubitsch has a large box-office value, regardless of what it is, whom it is by or what the cast.

FIVE years from now directors will be bigger and greater men than most of them are today, and little will be left to chance. Clarence Brown recently refused many offers from various companies and accepted one from the M. G. M. studios at a lesser salary for the simple reason that this company agreed to let him select his own story, cast and everything else. The great directors of the future will insist on this very thing, and the public will soon learn their names which will be a guarantee of excellence in the picture to be seen.

OF course there will always be screen idols and stars, and the Director will take advantage of this condition by trying to secure the most popular as well as the most suitable players. Names of great authors will also have a box-office value, and so will well-known novels, plays and poems, but the Director's name will top them all.

AS everybody knows, "the play's the thing," the story is most important of all, but it will be the Director behind the story. Just as a gun is powerless without the man behind it, so will a good story and a good cast be as nothing in the hands of a poor director. And so, I think that within five years from now the Director will be the man on whom the public will look for guarantee of excellence in motion picture productions.

PUBLISHED MONTHLY BY THE BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y. Executive and Editorial Offices, 175 Duffield Street, Brooklyn, N. Y. Hollywood Office: 6064 Selma Avenue. Telephone, Gladstone 3564.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in the U. S. A.

Eugene V. Brewster, *President and Editor-in-Chief*; Duncan A. Dobie, Jr., *Vice-President and Business Manager*; E. M. Heinemann, *Secretary*; L. G. Conlon, *Treasurer*. Also publishers of MOTION PICTURE CLASSIC and MOVIE MONTHLY.

Subscription $2.50 a year in advance, including postage in the United States, Cuba, Mexico and Philippines; in Canada, $3.00. Foreign countries, $3.50. Single copies, 25 cents, postage prepaid. U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

First copyrighted and published February 21, 1911. Copyrighted, 1926, in United States and Great Britain by Brewster Publications, Inc.

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Most Astounding Beauty Miracle of the Century!

"Marvelous!" "I cannot believe my eyes!" "It's the most astounding thing I've ever seen!" "How in the world is it possible!"

These are some of the exclamations that broke from the lips of onlookers who recently witnessed a demonstration of the new discovery that is hailed as the most amazing beauty miracle of the century.

Think of it! A new complexion while you wait! Your skin made young in fifteen minutes! Blackheads and enlarged pores entirely eliminated! Flabby, sagging muscles toned and restored to firm contours! Wrinkles erased! Was ever so wonderful a beauty treatment known before?

And what magical compound do you suppose brings these incredible results? MILK! Yes, the secret of a lovely skin has been discovered in the natural, beautifying properties of milk. Of course, milk in its ordinary liquid form is not concentrated enough to show marked results. Its special beautifying elements had to be extracted and put into concentrated form, combined with other ingredients. It was only after countless experiments that the true Magic Formula was found.

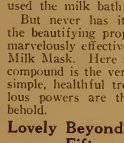
The MAGIC MILK MASK

Milk has always been known as a complexion beautifier. The famous actress, Lillian Russell, and other renowned beauties, used the milk bath treatment.

But never has it been possible to use the beautifying properties of milk in such marvelously effective form as in the Magic Milk Mask. Here in this fragrant, plastic compound is the very essence of beauty—a simple, healthful treatment whose miraculous powers are the marvel of all who behold.

Lovely Beyond Your Dreams in Fifteen Minutes!

How can words describe the wonder-working powers of the Magic Milk Mask! A single application absolutely transforms the skin! You simply cover your face with this delightful, pure-white, creamy compound. Then relax while it dries. You can actually feel it at work as it remakes the complexion. It gently draws blackheads, dirt and waste matter from the pores—lifts off and absorbs the dry, withered skin scales—closes and tightens the pores—erases wrinkles and firms the tissues. It whitens and purifies the complexion and brings a rosy bloom to the cheeks.



In fifteen minutes its work is done. Wash off your beauty mask and look in the mirror. You won't be able to believe that the radiantly lovely complexion you see before you is actually your own! And you will feel so refreshed and invigorated.

Even women of advanced years look *young* after a single application of the Magic Milk Mask. But how can you appreciate this greatest of beauty miracles except by the evidence of your own eyes?

Too Wonderful for Belief. *So See for Yourself—Not a Penny to Lose*

You are invited to try this startling new discovery, entirely without risk. A limited number of packages of the Magic Milk Mask have been prepared to be sent to women direct from the laboratories, under a Special Introductory Offer.

These introductory packages are to be practically given away. The regular price will be $5.00 (enough for twenty treatments, which would cost $30.00 to $40.00 in a beauty parlor). But you are asked to deposit with the postman, when he delivers your package, only $1.95 to help defray the expense. Then try the Magic Milk Mask. If you are not absolutely delighted, your money will be returned at once. Could a fairer offer be made? If you act quickly you will also receive, FREE, a jar of wonderful Lemon Bleach Cream.

Read This Sensational GUARANTEE

The Magic Milk Mask is absolutely guaranteed to help.

1—to give a lovely, milk-white skin in 15 minutes.
2—to make your skin look at least 10 years younger.
3—to lift out blackheads, all waste matter and impurities.
4—to close enlarged pores and refine the skin texture.
5—to absorb the outer, dry withered dermis and reveal the beautiful, young skin beneath.
6—to palliate wrinkles, tone sagging muscles and firm the tissues.
7—to stimulate the capillary action and impart a radiant, rose-pink bloom to the cheeks.
8—to leave the skin velvety smooth, fresh and beautiful.

Send No Money

No, not a single penny in advance. Just write your name and address on the coupon and mail at once.

But you must act quickly. Only a limited number of packages are to be sent out under this amazing offer. Don't delay a minute. Remember, you also get the Lemon Bleach Cream FREE if you send at once. Rush the coupon.

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The Bulletin Board

Last Minute News About the Players, Pictures, and Studios

RAQUEL MELLER, the Spanish singer whose American appearance failed to create the furore that her admirers hoped for, may go to Hollywood and appear in a Cecil De Mille film before she sails for Europe.

Meller played in a screen version of "Carmen" in Europe, but the picture never was shown in this country.

POLA NEGRI is going to Europe for her annual trip. And they do say that it is definitely all off between Pola and Rudolph Valentino.

ADOLPHE MENJOU'S mother, Mrs. Nora Menjou, is also a European passenger. She has sailed for Ireland to visit her birthplace in Galway and later she will go to Pau, France, where her husband was born. So you see Adolphe is half French and half Irish and that is the most deadly of all racial combinations.

COLLEEN MOORE'S new picture is called "Delicatessen." Jean Hersholt, Dorothy Seastrom and Arthur Stone have been engaged for the cast.

FAMOUS PLAYERS-LASKY will release "Variety," the great German-made film which has caused a sensation in Europe. Emil Jannings has a leading rôle and so has Lya de Putti. In fact, it was because of De Putti's remarkable work in this film that Famous Players signed her to a contract.

MABEL NORMAND'S first comedy for Hal Roach is called "Raggedy Rose." Mabel is now in New York but she will return to the Coast for more pictures. She says she is back in the movies for good and that is big news to the millions who love Mabel.

METRO-GOLDWYN has purchased the rights to Kathleen Norris' book, "The Murphys and the Callhans."

CLARENCE BROWN will direct John Gilbert in "The Undying Past." Greta Garbo and Conrad Nagel will also be among those present. Years ago, when Gilbert was a scenario writer, he wrote the script of "The Great Redeemer," starring House Peters. This picture was Brown's first directorial attempt. Now both young men have made good and both star and director are looking forward to a reunion.

"RED" GRANGE is going to make a movie, after all. Byron Morgan has been engaged to write the story. It will be all about—you've guessed it—football. Richard Dix is doing a football story called "The Quarterback" and George Walsh is filming "The Kick-Off."

FORD STERLING will play the leading rôle in the screen version of "The Show-off." Lois Wilson will be his leading woman.

EARLE WILLIAMS, Blanche Sweet, Arlette Marchal and Gustave von Seyffertitz will be seen in Marshall Neilan's new production, "Diplomacy." The temperamental Irish director will probably play the title rôle himself.

MARION DAVIES has returned to Hollywood. Corinne Griffith has arrived in New York to sign a new contract—probably with United Artists. Bebe Daniels also has returned to New York. Soon after her arrival, Bebe went for a canter in Central Park and was thrown by her horse. Her injuries were painful but not serious.

THEY say that Theodore Dreiser doesn't want D. W. Griffith to produce "An American Tragedy" and so the story may be entrusted to Monta Bell. After all, Dreiser wrote the story and if that's what he wants, well, that's what he gets.

DAVID BELASCO wants Norma Talmadge to create the leading rôle in the screen version of his play, "The Darling of the Gods," which will be the first film made by Morris Gest. Norma will make one more picture — an original story by Hans Kraly—before going into the big Gest spectacle.

ERICH VON STROHEIM has not yet started production on "The Wedding March," and the picture is three months off schedule. And so, once more, Erich is the center of a lot of fireworks.

IT is reported that Will Hays doesn't like Cecil B. De Mille's new picture, "Gigolo," and that unless some drastic changes are made in it, he will ask Mr. De Mille not to release it. Rod La Rocque is the star of the picture in dispute.

FRED NIBLO is now in charge of the new special, "The Temptress."

Coming in August

"Do the Stars Believe in Stars?" by Alice Tildesley. The fortune-tellers in Hollywood do a rushing business all year 'round. The stars consult them before signing new contracts or before marrying new husbands. Miss Tildesley has written an entertaining article about the stars that guide the stars.

"Eddie's Aunt," by Dunham Thorp. Do you know that Eddie Sutherland, the clever young comedy director, is a nephew of Blanche Ring. Sutherland cast his Aunt Blanche for a part in his new picture and Miss Ring tells some of her amusing experiences on "location" in MOTION PICTURE MAGAZINE.

"Real Stars and Fake Stars," by Frederick James Smith. Some players mean money at the box-office. Others are merely starred to fulfil the demands of their contracts. In the next issue of MOTION PICTURE MAGAZINE, Mr. Smith tells you about the stars whose names are valuable assets to any picture.

Metro-Goldwyn-Mayer's
Parade of Hits is on the way
Ordeal
La Boheme
Mare Nostrum
The Trail of '98
Old Heidleberg
HERE THEY COME
Ladies and Gentlemen!
A Parade of hits
From the foremost of
Motion picture producers—
Metro-Goldwyn-Mayer
Featuring
More Stars than there are
In Heaven
Among them
Lillian Gish, Marion Davies,
Ramon Novarro, Mae Murray,
John Gilbert, Norma Shearer,
Buster Keaton, Lon Chaney.
Starting next month
Playing everywhere.
The Fire Brigade
The Cossacks
The Boy Friends
The Scarlet Letter
Tin Hats
Annie Laurie
The Red Letter
Altars of Desire
The Flaming Forest
Captain Salvation
Free Souls
M.G.M.
Romance
And many more

IN THE FASHIONABLE SUMMER COLONIES AT NEWPORT AND BAR HARBOR

169 women tell why they find this soap best for their skin ~

YACHTING, SAILING, BATHING-PARTIES — ALL THE LAVISH, LUCRATIVE ENGLANT OF A NEWPORT SEASON

THE Italian ambassador arrives. Dinners, dances, bathing-parties . . . The Brazillian envoy arrives. A lawn-fête, a polo-match, in honor of a distinguished Russian prince . . . Tennis week. The Horse Show. A wedding of international interest. Yachting, sailing, golf on the Ocean Links . . . the Newport season!

Far more picturesque, more *insouciant*, than in winter—society, at its two favorite summer resorts, Newport and Bar Harbor, becomes like a wonderful cubist pattern, all dazzling movement and color.

Never were the women as beautiful as now—like tropical flowers in their brilliant sports frocks; their cheeks touched to carnation by sun and wind, arms and throats delicately sun-browned.

MORE than three-fourths of these beautiful women said, "Woodbury's"

WE asked 193 women of the cottage colonies at Newport and Bar Harbor what soap they find best for the care of their skin.

More than three-fourths answered, "*Woodbury's Facial Soap!*"

"*It keeps my skin in beautiful condition,*" they said—"*Protects it from salt water.*"—"*The tonic effect of Woodbury's Soap is delightful, especially used with ice as an after treatment.*"—"*Has greatly improved the texture of my skin.*"

A skin specialist worked out the formula by which Woodbury's Facial Soap is made. This formula not only calls for the purest and finest ingredients; it also demands greater refinement in the manufacturing process than is commercially possible with ordinary toilet soap.

A 25-cent cake of Woodbury's lasts a month or six weeks. Around each cake is wrapped a booklet of famous skin treatments for overcoming common skin defects.

Within a week or ten days after beginning to use Woodbury's, you will notice an improvement in your complexion. Get a cake today—begin tonight the treatment your skin needs.

Your WOODBURY TREATMENT *for ten days*

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EUGENE O'BRIEN

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Freulich

ANNA Q. NILSSON

June Mathis was so pleased with Anna's work in "The Greater Glory" that she selected her to play the leading rôle in her new production, "Sinners in Paradise"

Harold Dean Carsey

LEATRICE AND LEATRICE II.

Leatrice Joy doesn't like to have her baby pose for photographers. But occasionally maternal pride overcomes her reluctance and then we get a rare and charming picture

Harold Dean Carsey

NOAH BEERY

Dont trust him, in spite of his guileless smile, because he's a mean critter. Watch for his dirty work in "Padlocked"

Richee

MARGARET MORRIS

Miss Morris made a hit as Douglas MacLean's leading woman in "That's My Baby!" You'll see more of her work in the near future

Harold Dean Carsey

JETTA GOUDAL

Cecil B. De Mille thinks her one of the most fascinating women on the screen. Cecil is an authority and he ought to know. Anyway, he has made her a star

Wm. Potter

RICHARD DIX

The readers of the Brewster Publications have elected him their favorite star. He wears this uniform in his next picture, "Take a Chance"

The International Studio, now used by First National, is one of the few large studios operating regularly in the New York district

What Does It Cost to

By Mignon Rittenhouse

THE thing which was brought to my attention most forcibly when I began an investigation of conditions among extra people of New York City at the present time was this: *that there isn't enough work here in the East for the 1,600 extras who follow up this line of endeavor year after year to be given more than five or six weeks' work apiece in a particularly profitable film year.* (By profitable film year in this case we mean a film year when a great many spectacular pictures are released.) And this is why:

The extra problem in the East is, of course, an economic one. There is an oversupply of extras and an underdemand for their services. On a smaller scale and in a less serious way it is the same problem which is confronting Hollywood. But the main reason for its being is vastly different.

Instead of the eighty-four studios in operation in the East five or six years ago, there are today about eight altogether, only four of which do work with any degree of regularity. The rest are what are known as rented studios—that is, they are let out to independent companies who work in them only occasionally. Of the four "big" studios, Famous Players-Lasky is the only one around New York City which has even half of the number of units working at one time that the average "big" studio in Hollywood has. Its registry is therefore particularly overcrowded with the names of extras. It is estimated that there are over ten thousand names on this registry alone, altho only about one-tenth of that number represent "professional" extras. The rest of the names are of those who work once or twice, perhaps, then drop out of their own accord, or continue to flood the market but are seldom again picked for work by the casting director.

Mignon Rittenhouse is a trained newspaper woman who has also had experience in motion picture studio work. Her investigation of the working conditions of the "extra" in New York City is accurate, unbiased and authoritative. You will be interested in reading the truth about this most precarious of all occupations

Who Are the Extras?

I SHALL list those who at one time or another have been numbered in the ranks of extras. The majority of "professionals," or those who follow up this line of work consistently and really take it seriously, are probably in the first three classes:

1. Actors in and out of jobs.

a. This includes young men and women who seek gradually to work themselves into good parts and so be able to leave off doing stage work altogether; those filling in slack seasons with picture work, or those desiring to earn extra money.

b. It also includes the old-timers of the stage; men and women who because of age can no longer follow up a stage career and turn to extra work because it is

Famous Players-Lasky, at Astoria, L. I., offers a certain amount of work. But not enough to support all the ambitious beginners who apply

Get Into the Movies?

most in line with what they know and like to do best.

2. Old-time extras.

Meaning those who have been in the game for years. In this class are those who have grown up or grown old with the profession. Some have been in it since the old Biograph days.

3. That great army "Youth" which yearly flocks to the city and to flicker centers.

a. This includes wealthy men's children seeking fame or a popular pastime. One young girl who lives somewhere in Connecticut rides into New York in her limousine about three times a week looking for moving picture work. When she is engaged to do extraing, her chauffeur carries her make-up box to the set for her.

b. It includes poor men's children seeking a career with fame and fortune thrown in. In this class are those who must eat oatmeal without milk three times a day for a week in order to have the right kind of shoes to wear when they appear on the set. Also those who supplement their movie work by demonstrating part-time in stores, posing, or doing one of the hundred and one things which can be got by those with initiative in New York City.

4. Anybody with a business of his own looking for a sideline and fame and fortune to boot. This includes furriers in slack season, inventors whose inventions are pending patent, bootblacks, etc.

5. Dramatic school graduates looking for careers, and fame and fortune. This includes pupils from schools of elocution, as well as those from fake screen schools who have been promised long-term contracts in a few months' time.

6. Anybody whom the casting director has picked up from the highways and lifted into a mob-scene job lasting one or two days. This includes East Side Italians, West Side Roumanians, etc., etc., who have been shown the way to "easy" fame and fortune.

7. Anybody else not on this list who has ever obtained a day's work in any studio by virtue of brains, beauty, pluck, luck, a combination of all, or by any other means whatsoever.

8. Anybody who feels the need for self-expression.

9. Anybody.

There are about 1,600 extras working regularly in New York City. There isn't enough work to keep them employed for more than five or six weeks a year. That means that unless the extra has an allowance from home or some other form of livelihood, the beginner has little hope of making the movies a paying trade

How Much Does It Cost To Become a Movie Extra?

To become an extra should cost nothing, but to remain an extra does cost both money and heartache. One young man with whom I spoke expressed this opinion:

"When I decided to follow a career on the screen, I allowed myself five years to make good. I had been on the stage and saved a considerable sum of money, and my parents

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THE FEET TELL THE STORY!

Waiting for the Iceman or the Fallen Arch. This position may be practised while the ice is being hauled up from the basement to the sixth floor. When done correctly, it denotes a lapse of memory, two children with adenoids, who are too young for school, a folding bed, a rose-colored piano lamp, a boudoir cap, no accident insurance, and a faint longing for something to eat that isn't in the ice-box. This is a very simple position to practise when in the right frame of mind: sink into the nearest chair, cross one swollen ankle with another, and let everything go blah.

This position, known as the **Low Down,** in spite of its seeming air of impermanence, can be held for hours. It is easily practised, usually in the morning or afternoon, at a neighbor's house. Drop in, intending to stay only a minute, sit on the edge of the chair, and make half-hearted motions to rise every now and then. Practised by experts, it is a sign that the couple next door aren't really married, that they leave the baby alone when they go out in the evenings, that her other husband killed himself, and that his other wife has been insane for years, and that they owe the grocer for three months.

Getting Acquainted or Charleston Knee. This pose can be practised in the few minutes of silence usually following an introduction. After you have murmured, "Pleased to meet you," let the body sag, and the legs go limp. This leaves the brain free and active for the following thoughts: "I hate men who wear glasses, they always look like husbands. Just modern civilization keeps him from wearing a white tie with a pale-blue stripe. I bet he'll call me 'Little Lady' and tell me what a fine little kid his sister is. They must have needed an extra man awfully bad to drag in this blonde Eskimo."

Suspense or Just Car-Fare Home. This position is usually practised after dinner. The waiter has brought the check, and the young man who has taken you to dinner has nervously excused himself to telephone. He has been gone fifteen minutes and the head waiter hovers very near and solicitously pours water and adjusts finger-bowls. This pose, while unconscious, is somewhat painful, and may be practised with a nervous smile and thoughts of the Spanish Inquisition.

Photos Chalmers

The Wrong and Right Poses

Pictures by Julia Faye
Scenarios by Sara Redway

The Little Embroiderer or the Home Girl. Thanks to Washo and the perfectly splendid laundry on the corner, it's ten o'clock Monday morning and the laundry has been out of the house two whole hours. This position may be practised while thinking or not. It shows that Jim has another fifty-dollar raise and that the new Lady Betty-Dotty rouge has fooled everybody. While holding this position, keep the hands busy, and the mind a blank. Sit this way until the pan under the ice-box overflows.

This is called the Little Wage-Earner and can be practised while applying for a position (or job). It denotes a desire to please, a living wage, an eye for as many free lunches as possible with good wholesome food and no nonsense. This position is not as hard as it looks, and altho seldom used and therefore hard on the muscles, is more popular in some offices than in others. Sometimes it is the sign of four dependents and a mortgage on the old farm, but at other times it has fooled a lot of older people than you. The superstitious consider this bad luck.

Mama's Little Lady. This can be practised on street-cars, subways, busses, and elevated trains. Some people have even gone so far as to try it in a taxi, but that is hardly necessary. It is never a good thing to overdo these exercises. Sit straight, remember everything you have ever been told by your mother, aunt and grandmother, and your feet will almost fall into line themselves. To hold the pose, think of the steel-engraving in the hall, and Sunday dinner. This is a sure sign that you are respectable and well dressed, or that you think you are.

Waiting in the Lobby or the Well-Filled Stocking. This very popular pose may be practised while waiting for lunch or dinner, or in fact, just while waiting. The length of the skirt can be regulated by the size of the leg. Cross the knees, look anxious, and glance occasionally at your wrist watch whether you have one or not. This is usually the pose cultivated by a pretty girl, but dont be too sure about this. It is wiser to look at the face to be on the safe side. No matter what you get on Christmas morning, you will see nothing so pretty as this.

Photos Chidnoff

The fierce white light of publicity has killed as many stars as it has made. There's nothing more fatal to popularity than too much praise!

Lillian Gish has been called "the greatest artist on the screen" so often that the public is beginning to have its doubts

Lila Lee, the child star, was oversold. Lila kept her head and now, as Mrs. James Kirkwood, she has redeemed her early "flop"

OVERSOLD! Here is the one big menace of the motion picture business.

Remember the famous instance of little Lila Lee? Miss Lee has been known to vaudeville under the name of "Cuddles" in a Gus Edwards school act. Jesse Lasky discovered her and, with an avalanche of publicity, elevated her to film stardom.

Miss Lee flopped. The public resented the promotion from obscurity and a promising career was almost spoiled. Miss Lee pluckily returned to minor rôles and finally worked her way back to leading parts.

Theda Bara claimed cousinship with the ancient Egyptians. Here is Theda, in the early days, conversing with a mummy. Such stunts killed her popularity

Miss Lee had been oversold to the public. She had been built up by a mass of publicity and the Great God Audience kicked over the traces.

Of course, the screen isn't the only place where this same penalty is exacted. The public likes to knock its oversold idols off their pedestals of fame. Something of this resentment caused the retirement of Theodore Roosevelt to private life. It has brought unpopularity to Jack Dempsey, heavyweight champion of the world. Only a few years ago Jack was an idol. Last winter the world lifted "Red" Grange, gridiron star, to the heights. The next football season will probably see "Red" well nigh forgotten and a new Grange being idolized. At this moment "Babe" Ruth,

Oversold!

By Frederick James Smith

the baseball home-run king, is fighting to hold his pedestal, with the ultimate result still an uncertainty.

Turn to the theater world. For some three seasons the fame of Raquel Meller has been carefully built by consistent publicity. Day by day we were told that Miss Meller was the idol of the Continent, that here was one of those rare instances of flashing genius.

Miss Meller was imported to America this season. Twenty-five dollars was charged for each seat upon her opening night. Ten dollars was the fee at subsequent evenings. Miss Meller was hailed with a barrage of publicity —and flopped lamentably. She had been oversold.

Just after the war the Vicente Ibañez craze hit the literary world. A year ago Michael Arlen came upon the horizon. Ibañez has passed largely from view and Arlen is now going rapidly into eclipse.

Oversold again!

However, our subject is motion pictures. Consider the case of Lillian Gish. Miss Gish has been oversold for several years as a genius. Her friends hailed her as the Duse of the silversheet. She was to lead the silent drama to new histrionic heights. Two productions taking over three years in the making, "The White Sister" and "Romola," came and Miss Gish revealed no flashing indications of great genius. Then "La Bohème." Now Miss Gish is holding to her pedestal in a rather precarious fashion. She had been oversold, that's all. All of which is unfortunate, for Miss Gish is an excellent actress who knows all the tricks of the screen.

Just now, Jack Gilbert is fighting off all efforts of critics and admirers to make him into a screen hit. He realizes the menace of being oversold. He doesn't want to be filmdom's "great lover" and he refuses to be accepted as an idol. Mr. Gilbert isn't going to be oversold if Mr. Gilbert knows anything about it.

Gilbert, doubtless, is a student of the fate that overtook Rudolph Valentino. The famous sheik of celluloidia allowed his popularity to focus, in fact, he basked in his fame. He permitted himself to be oversold. He lost his head. The public gently pushed its idol from the pedestal and began looking around for a new favorite. Gilbert detected the eye upon him—and he is still hiding behind the pedestal.

Probably the screen will never see a more oversold production than "Ben-Hur." The Lew Wallace spectacle was oversold, in fact, before the first camera was started upon it. Then the continued publicity of its three years of production kept up the menacing work. Very possibly "Ben-Hur" may be able to fight off this deluge of publicity. It is in shrewd business hands.

The public wouldn't accept Mary Miles Minter as "another Mary Pickford." This photograph shows her with her sister, Juliet, before quarrels broke up the family. And neither could the public see Charles de Roche as "another Valentino"

We have mentioned how Miss Gish has been oversold as a genius of the films. So, too, has Charlie Chaplin. The comedian, in fact, has been hailed as the one colossus of the cinema. This, of course, makes each comedy harder for Chaplin to get across to his public. The world audience expects a greater comedy each time and unconsciously resents the adjectives of the critics. Worse yet, Chaplin is taking his encomiums seriously. 'He is being oversold even to himself. He tries to be a genius. To me his last comedy, "The Gold Rush," was far inferior to many of his past efforts. It was labored.

Doug Fairbanks, being a wise showman, realizes the danger of being oversold. He has learned to hold down the advance exploitation of his productions. He told the world in advance that "The Thief of Bagdad" was a masterpiece and the world sat back with a brick in its hand. The picture did well, but it taught Doug the danger of overselling himself. "The Black Pirate" was manufactured, accordingly, in comparative secrecy. It certainly wasn't oversold in advance.

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Here's Where Their Money GOES

The most satisfactory of all jewels—pearls. Norma Talmadge wears ropes and ropes of them

Aileen Pringle's diamond necklace is of conch-shell design. It is not only very valuable but it has great artistic merit. Miss Pringle's jewels are as interesting as is her colorful personality

Cameos are the ideal ornament for May McAvoy of cameolike beauty. A brooch, bracelet and ring make up this exquisite set. The designs are delicately cut, and the shading of the stones is from cream to the rich tones of Gothic ivory

Permanent Aids to Beauty

The selection of interesting jewels is an art with the feminine stars

They choose their gems for luck, for ornament, and also for sound investment

By
Holmer Little

Apeda

Marion Davies wears a watch on a narrow black cord. The watch is a ball, backed by a large emerald, and swung in a frame of sapphires and diamonds

AGES ago a race called the Children of the Sun are said to have loved precious gems, rare metals, and pearls above everything else. They held the belief that these precious objects possessed magical qualities of imparting life and inspiration.

Today we still believe in the inspiration that comes from beauty, whatever its source. We have a growing appreciation of jewelry as an art, which is both inspired and inspirational. The Metropolitan Museum of Art in New York devotes vast sections to jewelry, where loiter devotees of this fine craft. The frequent notations made by interested observers may later be seen in a revived fashion applied to a new vanity, a new setting for necklaces, or lovely boudoir articles.

Photographs of the treasures found in the recent Egyptian excavations feature gems and adornments. From these stores of jewels and wrought precious metals, new and deeper interpretations are being constructed of the lives and thoughts of the ancient Egyptians. This trend of interest indicates that the love of gems and the development of the jeweler's craft are significant and not merely superficial.

That idea was expressed to me many times by screen stars, whose valuation of their jewelry far transcends the realms of dollars and cents.

MAY McAvoy is herself blessed with the delicate cameo type of profile that artists have delighted to portray. One of her favorite sets of jewelry is in perfect harmony with her beauty and is appropriately fashioned of cameos. Her photograph on the opposite page, shows the large brooch, an effective portraiture of *Paul* and *Virginia*, immortal lovers in story. The bracelet and rings are adorned with heads of Greek gods and goddesses. The coloring of this exquisite set shades from cream to the deeper tones of Gothic ivory.

A diamond is mounted as a rosebud in one of Miss McAvoy's most beautiful rings. The platinum setting is engraved to represent the outer petals of a rose and a solitaire forms the center of the bud. A striking dinner ring of a two-carat square-cut emerald on each side of which is a marquise diamond of one and three quarters carats, has a row of forty-two small diamonds about the entire setting. An unusual little finger ring has an oblong sapphire set with triangular diamonds on either side. The shank is very slender and is engraved. A ring that Miss McAvoy loves because of its sentimental interest, is a graduation gift. It has one large diamond set with twenty-four smaller ones.

HER necklaces show a highly individualized taste also. One is a striking string of graduated amber beads, almost pigeon blood in color, that she brought from Rome. Picking up a strand of tortoise-shell beads, she said: "These I bought at the foot of Mount Vesuvius. Whenever I wear either of these strands, reminders of happy days in Italy, I feel that I am again under Italian skies." The tortoise strand falls to the waist, the length preferred by many leaders of fashion, and is most effective when worn with light summer clothes.

A set of white graduated crystal with faceted surfaces has a matching bracelet which fastens by a platinum-mounted sapphire clasp.

A watch that Miss McAvoy brought back from Berlin is interesting in design. It is made of plain platinum and is designed like a Gothic boudoir clock with tiny doors that snap shut. She wears it on a narrow platinum chain. Her other watch is for the wrist and is of rectangular shape surrounded by onyx and diamonds.

A set of brooch and bracelet is fashioned from diamonds and sapphires. The pin has three emerald-cut sapphires set in a multitude of smaller diamonds. Miss McAvoy uses this set both for formal evening wear and with the less formal dinner gown.

For general wear she has selected a slave bracelet of heavy links, white gold on one side and green gold on the other. No bracelet has been more popular in the spring showings and Miss McAvoy has helped to popularize it.

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Leaders in the Funny Business

They are the "gag men" who invent new jokes for old and who think up stunts to make you laugh. No studio is complete without its "comedy constructor"

By Alice Tildesley

A pioneer among "gag men"—Chuck Reisner. This photograph is subtitled "Came the Dawn of a New Joke"

THEY used to call him a gag man, but he's a comedy constructor now.

He's responsible for the laughs that echo in motion picture houses, and it is according to the volume and frequency of those laughs that he keeps his job.

A "gag" is a bit of business or a funny situation that brings laughter, and gag men are beginning to be as numerous as sunny days in California.

Three or four of them may be found on the sets of such celebrated comedians as Harold Lloyd and the Chaplins. Ray Griffith and Bebe Daniels, Doug MacLean and Colleen Moore would as soon do without a make-up box as a gag man, and even companies given to more dramatic efforts usually have an unobtrusive gentleman lingering about the set whose business it is to see and improve chances for comedy.

Chuck Reisner, now Syd Chaplin's director, was the first gag man. He was with Eddie Foy's company when that comedian decided to accept an offer to make a picture on the Keystone lot, and Foy simply brought him along.

"What do you do?" people used to ask Reisner, when they saw him sitting idly on the set.

"Oh, I think up gags—I'm the gag man!"—from whence the term grew.

BEFORE that, on the Sennett lot, men like Mal St. Clair sat in little cubby-hole offices and wrote a series of gags strung together which served as comedies for the custard-pie kings. Later, when he was made a director, he built his comedy into his pictures, as he might have built a window into a house.

"There's nothing more ghastly than inserting so-called 'comedy relief' into a drama," says Mr. St. Clair, "Because a man has a name as a comedian, you cant stick him before your camera when the lady is getting too somber and say 'Hey, be funny!' The only way to create comedy is to let it arise from natural situations as your play develops."

Perhaps one of the most overworked gags on the screen began as an actual incident in the life of Charlie Chaplin. Charlie had just come to Hollywood, and was invited to a very formal party. He had the clothes but he had no car. An obliging youth volunteered to call for him. But when Charlie, all "soup and fish" and high silk hat, stepped out of his doorway, he found that the conveyance drawn up at the curb was a bright red Ford bearing the legend "Dog and Cat Hospital."

This interesting vehicle proceeded to break down about four doors from the party, whereupon Charlie walked stealthily up the wrong side of the street, waited until an impressive limousine drove up and, entering this from his side, followed the occupants out as tho he had come in their limousine!

The working out of a "gag" in Raymond Griffith's film, "Wet Paint"

A GAG is often used to create a laugh on an exit. One day, Chuck Reisner and his comedy constructors wanted to get Syd down-stairs. He had already gone down the banisters and tobogganed on a tea-tray.

Little Dinky Dean, Chuck's small son, is going to be a gag man when he grows up, so they put the problem up to him.

"Is there a dog in the picture?" asked Dinky Dean, after deep thought.

There was—a small fox-terrier.

"Change him for a big St. Bernard," advised the little boy. "Have Syd stand at the top of the stairs with his legs apart, listening, and have the dog come running between his legs and carry him down on his back!"

Which shows the way a gag man works, even if the suggestion wasn't snapped up by Dinky's proud parent.

A burlesque on the romantic drama and a rare chance for the "gag man"—Charley Chase in "Long Flivved the King!"

One of the best authorities on gags is Charley Chase, the comedian who has made rapid forward strides in the past year with what may be called "legitimate" two-reelers.

Charley never begins a comedy without having the whole thing worked out down to the last fade-out. For weeks, Charley, his director and the gag man work over the story. As a rule, a serious situation is selected, the thing "planted," then what is called the "big rally" (the wind-up in a flourish of hearty laughs) is worked out, and the space between the start and finish is filled with mirth-provoking gags.

Charley's latest picture, "Long Flivved the King," is based on the serious situation of a man condemned to death who is, for a consideration, married to the heiress of a mythical kingdom in order that she may gain her country's throne. He is pardoned, and the "big rally" concerns a revolution in the kingdom in which he has become ruler.

"Each gag must advance your story," explains Charley, "or it doesn't belong. If your audience has to say, after a big laugh, 'Let's see, what were they doing? Oh, yes, he was trying to get the girl!' the gag should be omitted no matter how funny it seems.

"In a comedy, a 'house laugh' is what counts. The audience mustn't smile or even chuckle, it must roar, or the house manager wont think he is getting his money's worth. In putting over laughs, frequently it's timing that counts.

"Suppose I had some amusing business with a glass at this table and when it was over, I left. If we had to flash to another scene at once, the people would stop laughing at what I had been doing to find out what I was going to do next. I'd have choked the laugh. But if they give me a long shot going out of the room, the audience will have time to laugh.

"Gags are very seldom new. Take the gag in my last picture, in which I draw from a very long scabbard a very short sword, and shake the thing to see if more wont fall out. That's evolved from stuff we've remembered from old stock-company days.

"A public is supposed to last seven years. At the end of that time, you can give them stuff that was too old to show them when they began. So the really valuable gag man is the one who has had lots of experience and can dig into his memory for what was funny to the last generation and vary it so that it's funny to this one.

"Here is the way we vary a gag:

"Lloyd Hamilton once used this one and it turned out to be the funniest seen up to that time. Two men were playing checkers, while a third, a stranger to both, looked on. One player, studying his move, reached a speculative hand toward a checker. The stranger shook his head. The man reconsidered, made another tentative move, and the stranger shook his head again.

"'Um?' observed the player and indicated a third piece. The stranger nodded. The move was made, whereupon the opposing player jumped all the other's remaining checkers and won the game. The loser glowered at the stranger, who shrugged his shoulders, smiled and moved away.

"Maybe you didn't recognize this gag in a picture I made some years later. I had an old Ford I wished to sell. I took it to a dealer who had many other better cars for sale. When I had delivered it, a buyer came in and the dealer began to show him his wares.

"The buyer looked at a Rolls-Royce. I, standing back of the dealer, shook my head. The buyer, supposing I knew something against the car, decided against it and was shown another, at which I shook my head again. After they had gone thru the pick of the garage, they came to my old Ford. I nodded my head, the buyer bought it, started out of the place and the thing fell to pieces. I shrugged my shoulders, smiled and walked away.

"About the cleverest gag I ever had was that in a Christmas picture. I was a young man taking a Christmas tree home to my baby. I got on a street-car with the thing, had to move up among the passengers, knocking people's hats off, tangling myself in their apparel and causing trouble generally. After a good deal of this, I got out, making the whole car-load get off first, with various mishaps, and then get on again.

"They left me with my tree and took the car on to the next corner where another man with a tree waited to get on. The car didn't stop, but as it passed, the conductor leaned out with a pistol and shot the man.

"That originated from a gag Willie Collier once used on the stage, in which he and his wife went from place to place trying to rent an apartment. They had a little boy and nowhere would the landlord admit children. At last they found a perfect apartment, but the ban on babies was still up. 'Come on, son,' said Collier, leading the child off stage. You heard a shot and Collier came bounding back.

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Rudolph Valentino has no intention of letting the sands of the desert grow cold. "Son of the Sheik" brings him back in a red-hot romance, directed by the skilful George Fitzmaurice, and assisted by the luscious Vilma Banky

The Play-Buying Fever

The movies are subsidizing Broadway stage productions. The play-grabbing boom is on. But what price Big Names!

By Esther Carples

SCENARIOS are written by fools like us, but the dramatists are the fellows who are realizing on the movie rights. An unprecedented boom is on, on Broadway plays, and out of the heat of the argument as to whether it is a good thing or a bad thing, one can only say Why not? or What of it? The standpat well-wishers of the drama are viewing the inroads of the movies with alarm and have coined a scornful little phrase, "Movie Accumulators." And among the producers themselves there are some cautious fellows who are saying of other producers that the Florida everglades might be safer territory for speculation. But a good time is being had by one and all and a lot of excitement.

Capture a real, honest-to-goodness playwright these days and he'll be a little shy about his lucky strikes with the movies. The attitude is that of a man who is a little abashed by sudden success, of a man who in the rich embarrassment of a particularly happy situation, will say: "Now I dont know what they will do with that dashed play of mine, but they've bought it. I dont know who is in it, Corinne Griffith or Blanche Sweet. I never saw my other one they put into celluloid."

THERE is a little joker in this attitude. If you've ever known a playwright, you will appreciate it. If not, then read the new producers-playwright agreement put forward by the Dramatists' Guild. There are two clauses in it that are very illuminating. One is to the effect that the stage producer should be required to pay a playwright's train fare and expenses to see the opening of his play. This is really an old provision simply reiterated between playwrights and producers—and by the playwrights understood only too well. The other provision especially pertaining to the movies, says that the playwright should be guaranteed a fifty-per-cent. interest in any play sold to the movies, and that he should have first voice in negotiations between stage producers and film companies.

Arthur Richman, president of the Dramatists' Guild of the Authors' League of America, and author of "Not So Long Ago," "The Awful Truth," "Ambush," "The Far Cry," three of these already metamorphosed into screen drama, explained: "You see," he said, "a lot of us playwrights are poor devils, and this bargaining about train fares to see the tryout of an author's play out of town is necessary. Some fellows haven't got the cash."

But shake down the other article of the agreement to its essentials, and you see something else again. For look you, when the film magnates smile, then the playwright ascends the throne, and the poor minstrel becomes a king.

THIS hotfooting after plays is an accelerated enthusiasm just now, and back of it is the call of industry for some five hundred feature pictures a year, and candidly, also, the heart of the movie producers is sincerely after bigger and better pictures and the intention is sound, even if a little reckless. Because of this situation, the game of play scouting has come into its own, and it is as picturesque as any gamble in the history of the screen. Where, heretofore, the preliminary tryout of a play elicited only the presence of the theatrical producer, his anxious backers, if any, and a couple of the more enterprising ticket-agency managers who desired to be in on the ground floor if the play promised to be a hit, the most important factor in everyone's speculation now is the movie scout.

Will it jell, or wont it jell? But there is little time to think in this furious competition. Plays are bid in at opening nights in Hartford, Stamford, Long Branch and other towns on the milk-and-dairy route, which are in the habit of seeing the incubation of plays before their Broadway premier. Fox bid in "Cradle Snatchers," a current success, on the opening night and paid $75,000 for it.

We wanted to know an awful lot. Do they really hand out fifty thousand and a hundred thousand and two hundred thousand for plays? If William Fox sticks to his policy of subsidizing the Broadway theatrical managers, how many more plays will be produced and what kind? How often do the movies get stuck on what they buy? And if the movies are so rabid after material, why dont they subsidize the real source of material—playwrights, authors, short-story writers, novelists and all the other people who think they have ideas, and do a little patron-of-the arts stuff down among the creative folk themselves?

Story Prices

"The Cradle Snatchers"	$ 75,000
"What Price Glory"	100,000
"Padlocked"	90,000
"The American Tragedy"	90,000
"Wanderer of the Wasteland"	90,000
"Turn to the Right"	100,000
"Hungry Hearts"	10,000
"Mannequin"	50,000

BUT no, the millions of would-be scenario writers are out, and we got this answer emphatically from Colonel J. Jasper Brady, scenario editor for Metro-Goldwyn, from Maurice S. Revnes, production manager for Fox, from Charles McCarthy, publicity director for Famous Players. We did so determinedly demand an answer. A trio of the best New York movie critics, the gentlemen on the *Sun*, *World* and *Life*, in drawing up the number of the ten best photoplays of the year recently, pointed out that three, if not four, out of the possible ten that could be named, were based on original scenarios. And then to make us emotionally more aggressive, we chanced to run into Laurence Stallings while visiting the Fox offices.

But no, we had to give in. The reasons are a thousand and one. Each big movie concern gets hundreds of scenarios a day, and the people who write them with few exceptions cannot write at all. They think that a plot

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Illustrating Griffith's Standard of Acting

A magnetic personality, a sympathetic director, and a patient and kindly man—that is D. W. Griffith

"Sorrows of Satan" gives Adolphe Menjou a magnificent opportunity. And, they say, his work under Griffith is the most brilliant he ever has done

Mr. Menjou plays the *Devil*

Above: Ricardo Cortez and Carol Dempster in "Sorrows of Satan." Miss Dempster already has established her reputation as an artist. With Griffith's direction, Cortez is said to have shown unguessed depths of sincerity

Griffith is probably the screen's greatest director of acting. Cortez and Menjou—two stars of well-defined "type"—broaden the scope of their work under his shrewd and skilful guidance

Carol Dempster in a scene from "Sorrows of Satan" that is filled with the true Griffith feeling

Dont Blame the Movies! *Blame Life!*

By SELMA ROBINSON

DIRECTORS come and directors go. Stars shoot into the films like comets and disappear as rapidly. Innovations in photography are treated to a brief, brilliant career and are forgotten. And thruout the bright parade, David Wark Griffith goes about his own business, seemingly unaware of anything else, yet actually following every shifting movement.

Griffith has often been called the dean of movies, and I cant think of a more fitting title. He has an air of silent wisdom, of having long ago decided to forget what other men are now discovering. It is precisely the air of a learned professor listening to the pretty theories of his young pupils. Still, his attitude isn't a conceited one. In it are combined humor, experience, tolerance, and a great urge for more knowledge—hardly the distinguishing characteristics of conceit. Nor does he look like a conceited man, with his tie knotted somewhere under his ear and his collar turning up its points.

For the fact that Griffith continues to work much as he has always worked, blame his devotion to realism. To him, nothing can be art unless it is almost indistinguishable from life. If his pictures seem romantic or sentimental or anything else, blame life.

"VOLTAIRE said that there was nothing in fiction so dramatic, so impossible, so horrible, so banal—or so unbelievable that it couldn't be surpassed by life itself," said Mr. Griffith. "Pick up the newspaper almost any morning and you will read of actual happenings more picturesque than anything which has been presented in the pictures. And yet on all sides there are criticisms that such and such a picture was not 'true to life.' The more I live, the more I learn that there is very little which is not true to life. Almost anything might happen in life, and almost anything does.

"And when it comes to acting, the field is even more unlimited. Given a city of six million people, and you have six million different characters, similar in many respects, it is true, but unquestionably different as individuals. Take, for example, an imaginary hold-up. If you were held up at the point of a gun, you would probably faint. That man there might punch the thief on the jaw. I might very quietly hand over everything I owned. Miss Dempster, here, might tell the man that he ought to be ashamed of himself, holding up harmless citizens, and still another person might tell him to put his gun away and stop joking.

"There is no prescribed behavior for human beings. You remember that story by O. Henry about the two men who were discussing how they would react to a certain calamity? One fellow ridiculed the 'my God, why hast thou forsaken me' sort of thing; the other thought that profanity and slang would be inadequate to express a deep emotion. Yet when the first man came home to find his wife gone with the boarder, he gave vent to his feelings in flowery rhetoric, while the second man, confronted with a similar tragedy, burst into a string of damns."

HOW, then, I wanted to know, could one distinguish bad acting from good, when one might be just as true to life as the other. Yes, that was true, he said;

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Good? No, Just Wise

In the midst of movie life, Lois Wilson has kept her own ideals of happiness. And there are sanity and wisdom in the rules she has made for herself

Spurr

She doesn't play the flapper because she knows that the rôle is unbecoming to her. But many a flapper might envy her fresh beauty and enthusiasm

By Elizabeth Petersen

LOIS WILSON doesn't drink, doesn't smoke. And she has long hair.

But if you think she is a smug paragon of Virtue who holds up her hands in holy horror over those who do, you are sadly mistaken.

Some time ago a wave of publicity hailed Lois Wilson as the "good girl of Hollywood."

And did the "good girl" in question piously flutter her eyelashes and extol her own virtues to the detriment of her sister stars of their newspaper sins?

She did not!

She said something under her breath that if anyone had heard it would have smashed that reputation beyond all hopes of salvage.

From that moment the word "good" was anathema to her.

So naturally it was with fear and trembling that I broached the subject. I wanted to hear her own views on the matter.

The storm I had expected broke.

Her brown eyes looked more hurt than if I had accused her of all the sins on the calendar.

"PLEASE dont think I am a prig," she entreated when the first outbreak was over. "I hate people to think of me as a self-satisfied prude who has elected herself as a committee of one to sit in judgment on everybody else.

"And why pick on me out of all Hollywood? My standards and way of living aren't different from most of the others out there.

"Of course, some have achieved notoriety and directed the shadow of suspicion against others. Hollywood can be as innocent or as wicked as any suburban town. It's what you see in it yourself that makes it so.

"But why should I be chosen as the nine-o'clock, goody-goody, home girl of Hollywood? It's terrible to be the shining example.

"It really isn't fair to brand me like this because I am living my own life the way I like best to live it.

"I dont drink because I think a drunken woman is an ugly and revolting sight. It's vanity as much as anything else that keeps me away from it. Then, too, I abhor headaches.

"I dont smoke because I dont like the taste of it. Whenever I've tried it, the smoke has got into my eyes and I've coughed and spluttered in the silliest way, just like an affected Victorian might have done to be kittenish.

"And I haven't had my hair bobbed because I think long hair happens to be more becoming to me.

"Just the same, I think a cocktail, a perky cigaret holder and a cute bob are fascinating to those who know how to handle them.

"THE word 'good' has been so frightfully abused, anyway, dont you think?" she demanded as she drew one slim leg under her and settled back into a more comfortable position.

"To me a person who is kind, charitable in her views, and generous, is a good person. And yet most often it is the very women having these qualities who are branded as bad because of a lapse from virtue, while hard, selfish, domineering women flaunting their own virtue, sit in judgment.

"None of us is infallible. How do we know how we would come thru certain experiences? Some of these smug, self-righteous persons have never been tempted in their lives. How can they condemn those who have? Perhaps their own lives might have turned out very differently had they gone thru the same experiences.

"Girls making their own way in the world have a much

harder time of it than the sheltered, living-at-home girls have. Loneliness has made many a girl do foolish and tragic things. And to a certain type of man, a girl adrift from her family is legitimate prey.

"Sometimes I wonder how my own life might have turned out if I had lived away from home in those difficult days when I began my picture work. That was ten years ago, when I was an inexperienced, shy girl in my teens.

"If I had been alone, then the disappointments and hard knocks that are every beginner's portion would have been much more difficult to contend with. As it was, I had a comfortable home and a mother who was both understanding and sympathetic. Without them—well things might have turned out diffrently.

"At eighteen I would have condemned things I understand today. I am glad my view-point has changed, because I think an eighteen-year-old girl's ideas would be vapid and immature in a woman in her late twenties. But just the same, I am glad I had that roseate vision at eighteen.

"At eighteen I was filled with ideals and enthusiasms. I still have most of them, the real enduring ones that I hope I shall never lose. But the others have been discarded along with hats and shoes and dresses that I had outgrown just as completely.

"One of my most treasured illusions was that I would save my kisses for the man I would one day become engaged to.

"As I see things now, I realize how futile that idea was. A girl marrying the only man she had ever kissed might discover after marriage that other men's kisses were more to her liking. Failing that, she might wonder if in her inexperience she had made the happiest choice.

LOIS WILSON SAYS:

"When girls crowd too much into their teens, they'll find their twenties suffer because of it. Life has nothing new to give them. Their eyes have seen too much and have become weary. At the time when they should be getting the most out of things, they are bored and blasé.

"Instead of being a new and exciting game, life has settled down into being an old story with the same old round of beaux and kisses, cocktails and parties."

"Not that I believe in promiscuous kissing. Cheapness isn't the best sort of experience. But a woman who has reached the years of discretion can draw the line easily enough between genuine emotion and trivialities.

"Altho I can smile today at that unsophisticated little girl who once was me, I am glad she remained true to the ideals she had measured for herself.

"It means that in my twenties I am still discovering new things. Life isn't like an old book that I am reading over for the hundreth or even the second time. New adventures are waiting and I can embark upon them with all the joy and enthusiasm of the explorer living new things.

"When girls crowd too much into their teens, they'll find their twenties suffer because of it. Life has nothing new to give them. Their eyes have seen too much and have become weary. At the time when they should be getting the most out of things, they are bored and blasé.

"Instead of being a new and exciting game, life has settled down into being an old story with the same old round of beaux and kisses, cocktails and parties.

"Whenever I see a girl burning up her emotions in unrestrained trivialities, I think of her as a greedy little thief stealing the heritage of the girl she will one day become.

"And it's only the fear that I might be considered a prig who doesn't understand that keeps me from begging:

"Please stop. Wait until you're old enough to know what you *really* want and then go ahead and do what you please."

Lois smiled as she stopped.

(*Continued on page 97*)

Following in Papa's Footsteps

This handsome lad is Francis X. Bushman, Jr. Ten or fifteen years ago his papa had all the girls crying into their chocolate sundaes. Like the stage, the screen is building its own family traditions

Out of pictures? Not yet, by $2,000 a week. Bushman, Sr., has made an unexpected comeback since his appearance in "Ben-Hur." He's getting a larger salary and more parts than many of the younger stars

Apeda

Notes From Hollywood

Impressions of the players and the studios by the Editor-in-Chief of the Brewster Publications

By EUGENE V. BREWSTER

EVERY mother and father on the Coast, rich and poor, seems to nourish the secret hope that their children will some day get into the movies. Money means success and no profession pays bigger money than the movies. Los Angeles already has one million inhabitants, and they keep coming every day.

FERDINAND EARLE, once known as "Affinity Earle," is a good example of the Eccentricities of Genius. He is a great artist, as numerous screen successes will testify to,—including "Ben-Hur." His brush is magic. His art has added finesse to many an otherwise mediocre picture. And yet, he is not the easiest man in the world to get along with. When he has a grievance, he hits hard. He will write denunciatory letters and even publish a pamphlet that truth may prevail. Consequently he was recently driven from the Metro-Goldwyn-Mayer lot by the angry Mayer, and in spite of a legal contract. And Ferdinand only smiled. And he will get his money, anyway.

COMING down one of the little streets on the First National lot, I came upon Charles Murray with a tremendous big Jewish nose carefully glued over his own. I didn't recognize him at first, but his eyes gave him away.

"Why, Charles, how handsome you look!" Whereupon he promptly replied, "Yes, God's good to the Irish."

"SEE those horses there in that stable set," Mr. Murray said to me. "Well, they're real thoroughbred race-horses right from the race-track, first time any studio had the real thing. That one on this side's a great friend of mine. I've fed him sugar and things until now he knows me and looks for me. That helps me a lot in this picture, as you will see—acts just like a trained horse."

THEY first began making pictures out here because of the light and sunny days. They then used daylight in the studios—not artificial light. Now the daylighted studio is unknown—all studios use electricity exclusively. But Hollywood is still the film center, and always will be. Within a few hours you can get mountains, deserts, rocks, rivers, boats, oceans, farms, cities, villages, railroads, ranches, castles, bungalows, banks, cattle, sheep—anything. New York is too hard to get to and from, and too far from all these things. Besides, Hollywood has about 90% of the movie people of the world, studios galore, and all the props—lions, ostriches, snakes, Indians, cowboys, Zulus, elephants—everything, and all to be had at a moment's notice.

Here are a couple of Scotch stories, narrated by your handsome friend, James Finlayson

"Do you know," asks Finlayson, "why Scotchmen make the best soldiers? Because they wont wear out shoe-leather retreating"

"And," continues Finlayson, "have you heard the one about the undertaker who joined the golf-club? Well, it seems that this undertaker became infatuated with the game and with the club. He liked it so well that he offered free burial to the first member to die. That night ten Scotchmen shot themselves"

I HAVE been trying hard to find out why the producers buy so many stage-plays and books (even when they are not successful ones) and will scarcely read a manuscript. The only reason I can find is, because a play that has been produced or a book that has been published has had an O. K. by at least one concern. In other words, *somebody* thought it would "go," therefore, there must be something in it. And they will pay from $25,000 to $100,000 for this somebody's O. K. 'Tis to laugh!

LOOKS to me as if the only people making big money in the "film" business are the actors and directors. And this cant always go on! While the law of supply and demand always governs prices, the time is fast coming when there will be a big cut in salaries. Better join the union, ladies and gentlemen, while the joining's good.

THIS is the rainy season out here. It lasts for about three months. But it doesn't keep at it all the time. Today it poured until three and then stopped for a couple of hours to let people go out for an airing in the warm sunshine. Tonight it is raining pitchforks, so as to produce sweet oranges, green grass, bright flowers, etc. It's making up for the nine months when it seldom rains at all. On sunshiny days here in mid-winter people go around without hats. But at night we have to have light overcoats. Great climate this.

THEY often have private views here before the pictures are finally released. A favorite place is the Writers' Club, seating two or three hundred—mostly players, directors, etc. It's funny how they all laugh and poke fun at everything—rather good-naturedly, of course, but I dont know how the people in the cast must feel.

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Could *You* Face the Camera?

The camera test makes beauties look ugly; it turns veteran actors into frightened amateurs. Selma Robinson tells you about this most trying of studio ordeals

A GIRL walked across the screen in the darkened projection-room, a fur wrap wound around her. She moved laboriously, unnaturally, as if she were thinking of each individual step. She reached the table in the center of the room and turned about as suddenly as if she had been manipulated by strings. Then she let the wrap drop. Next, a close-up of her head in profile, slowly turning to full face and then profile again. Her light eyes fairly blazed with fright, her mouth was pinched in a tight terrorized line that she tried to relax in a smile. A long shot again, with the girl mincing over to a sofa and seating herself heavily. A property-man rushing up, a placard, "Jones Test," held before her face, and Miss Gertie Jones, of somewhere or other, had completed her camera test.

Each of the important motion picture companies gives from three to five hundred of such tests every year in the search for new film faces, and of these, perhaps one per cent. is successful. The men and women come to the studio confident that having attained at last the right to a camera test they can prove their worth to directors, cameramen and the rest of the world.

While it is true that the test is the last of the barriers to be overcome before one breaks into the movies as a featured player, it is not perfect nor even fair. Directors themselves admit it, but add that there is no better way to discover film talent—unless it be actually working in a picture. But since pictures are so expensive to produce, directors cant be blamed for not wanting to take a chance on an unknown, untried player.

IT invariably happens that the applicant for the test is nervous, and it is easy to understand why. The strangeness of the atmosphere, the glaring white lights and the blue-green lights, the group of men watching, the voice calling directions and above everything else the buzz of the camera that can be more agonizing than the sound of a dentist's drill.

Even when the would-be movie star comes from the stage and is used to performing for vast audiences, that fright persists. Ability, poise, even beauty are paralyzed by fear. Every actress who has been promised a test has spent hours rehearsing just what she would do, and yet when the test came, it found her numb with fright.

Bad make-up, poor lighting—hence (at top) an unsuccessful test. And (below), Thelda Kenvin looking her prettiest for the camera

I saw the camera test of a man who played in one of the leading Broadway successes. He made his entrance with more ease than is characteristic of most tests. The hand that held his cigaret was steady, the gesture with which he threw his coat on the couch was graceful and experienced, his step was regular, and altogether he seemed a practised, unruffled actor—until I saw his close-ups. *The cords in his neck were taut with excitement.*

DIRECTORS have tried to overcome screen-test nervousness by taking two tests at once—a man and a woman—and giving them an opportunity for a bit of acting, but their efforts were unsuccessful. As soon as the ominous grind of the cameras began, they were gripped with fright, and instead of one nervous performer, there were two.

The tests are generally supervised by an assistant director who tells the actors what to do. He instructs them beforehand in a bit of business which will keep them occupied and less self-conscious. An actress is usually told to walk onto the set, remove her coat, seat herself and pretend to speak over the telephone. In this way her carriage, her grace, her poise may be observed. A man is usually told to light a cigaret, seat himself jauntily or walk about. There is no set rule. Occasionally actresses are asked to laugh or to cry. There is an amusing story about Helen Lee Worthing's test. The ex-Follies girl was directed to cry, but not a tear could she force to the surface.

"I've never cried in all my life," she explained. But the director pleaded with her to think of a dead friend, a dead parent or relative, a dead pet, a dead dog. That did the trick and she cried half an hour for a little dog that died ten years previously.

If coaxing wont bring the tears, directors try taunts, and by the time a girl has heard that she is a "miserable failure" and a "screen impossibility" for about twenty times, she is ready enough to burst into tears.

ALTHO from one to ten tests are given every week, each one is an occasion that gets the strictest attention. In addition to the director, there are one or two cameramen, about four electricians, a make-up man and a couple of property-men. Only those who are essential to the making of the test are permitted to remain. Too many faces are disconcerting. Before the actual test,

the applicant is studied. If the clothes are not suitable, the wardrobe room supplies others. A make-up is applied by skilled hands, for a good make-up has much to do with the success of a test.

First the face is covered with grease-paint, not so much to conceal imperfections as to hide completely any red pigment in the skin, for red photographs black. If the lips are too thin, they are made fuller with red lip rouge. If they are too thick, the same rouge, skilfully applied, gives a desired shape. Eyebrows are penciled and eyelashes are mascaroed. To deepen the eyes, the lids are lined with blue, purple, red, brown or gray paint, depending upon the coloring of the person. If the eyes are deep-set, no lid lining is used. Double chins are rouged away.

Leo Tover makes a test of Thelda Kenvin. Such a tryout costs from fifty to two hundred and fifty dollars

Then the electricians study the face and its peculiarities to see how the lights should be directed. If the face is a long one, the light will be arranged so as to throw a shadow under the chin, which will have the effect of cutting off some of the length. A broad face is lighted so that the dividing line between the chin and the neck is not too clearly defined. A light from above may accentuate a wrinkle, while a lower light would completely obliterate it. Of course, with the established money-makers, like Mary Pickford and Gloria Swanson, every care is taken that the photography be as flattering as possible. Every line, every expression, is studied by a cameraman, who is something of an artist as well.

THAT may account in some measure for the difference between the screen and actual appearances of some of our stars. Of all the movie folk I have met, only two or three looked exactly the same in real life as in pictures. I could name dozens of stars who would never be recognized off the screen. I saw Norma Shearer, for instance, stand in full view of hundreds of pedestrians on Broadway, one Saturday morning, and not one of them guessed who she was. I saw Adolphe Menjou with shell-rimmed glasses over his eyes looking not a bit like a glamourous villain. And Greta Nissen with the face of a china doll, not a vampire. And Aileen Pringle much shorter and more amiable than she looks in pictures.

The camera makes new persons of them all, and it is a wise director who can tell by simply looking at a girl whether or not she will screen. Even the cameramen, who have shot no one knows how many feet of film, say they can only guess at the outcome of a test. It is said that the camera never lies. But it certainly does exaggerate. Movie folk, taken as a whole, are short, rarely over medium height and quite slim. Most of the women are slightly over five feet tall and most of the men between five feet seven inches and five ten. Yet on the screen they appear taller and stouter. Nobody seems to know just why this is. The tilt of the camera may have something to do with it, or the lights, or the clothes they wear.

Disguising the physical defects of a star is an expense in time and money and motion picture men hardly can be blamed if they demand of those who submit to camera tests a minimum of facial faults. One well-known star has a nose that is not straight, and full-face shots of her must be as carefully made as portraits. Naturally, directors would prefer to get young men and women who photograph well without these special attentions.

USUALLY, the applicant is given one test and if he does not make an impressive showing, he is simply out of luck. The failure may be due to bad lighting or injudicious make-up, but it is doubtful that he will be given another chance — unless he happens to be someone of importance, a famous star or a friend of the president of the company. And sometimes a conscientious director or cameraman realizes that the applicant would have a better chance with a change of lights, and a second test is made.

I know of one young actress, Frances Howard, the present Mrs. Samuel Goldwyn, whose first camera test was a flop, much to the surprise of those who invited her

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THEY MADE HER CRY

When Helen Lee Worthing took her first camera test, the director was unable, by eloquence or pleading, to make her cry. Helen was a former Follies girl and she never had had anything to cry about.

"Think of something sad," the director urged, "think about the death of a near relative, or a friend—or even a pet dog."

At the mention of the pet dog, Helen burst into tears and played a pathetic scene.

Afterwards, she told the director that the death of a pet dog, ten years before, had been the tragedy of her life.

In three and a half years, Norma Talmadge will leave the screen—permanently, perhaps. She wistfully longs for an every-day life, with leisure to play and be herself. And yet——

Norma loves the movies. Acting is part of her life. Will she ever be able to put it aside and forget it? Norma, herself, doubts it. She dreams of freedom—but the very thought of it saddens her

Retirement—and Then?

By Mignon Rittenhouse

HAVING traveled the pathway to fame, and tasted of its bitters and sweets, Norma Talmadge now wants to sample of the every-day things of life. She is willing to forget for the time that achievement has crowned her efforts and poured coffers of gold at her feet, forget, too, the struggles which have made possible her present place in the firmament of movie stars, and rest for a while with "books, and food, and daily rain."

She isn't going to retire at once, of course, for her contract has still three and a half years to run, and three and one-half years is a long time in the annals of motion pictures. But she told me something of her plans for the future—the future beyond then—as we were sitting in her very lovely reception-room at the Plaza during her recent vacation in New York.

"When my contract expires," she said, "I shan't renew it. I have worked hard, you see, and now I should like to know the meaning of freedom. I want to travel, of course, and ——" She paused.

"And play," I inserted. "Not just make-believe play."

She smiled, a slow, corner-wise, little smile.

"Not exactly that. I've loved acting, and appreciate all that it has done for me. It has been my life since I was a young girl. So I dont think I shall forsake it altogether. I wouldn't quite know how. Perhaps, like Connie, I shall do a picture if it appeals to me, but only once in a great while. It will be a purely optional matter on my part."

It was late afternoon. Have you ever in some moment of wild fantasy pictured your dream of what fortune ought to bring you? I have. And I know that my dream would include a bowerlike room where roses and heliotrope poked their heads out of ribbon-adorned baskets. Looked at you from the tables and the mantelpiece. Reflected themselves in the mirror under the mantel, and delighted you by appearing in odd nooks and corners. We were sitting in just such a room. A soft-colored light had been turned on, and I thought of a flower garden at sunset.

Sitting there in her dark coat which covered an ensemble suit, with small, jaunty tan hat pulled tightly over her dark bobbed hair, Miss Talmadge was framed in a glamourous setting. Her face was very pale, and her lips, stained a deep crimson, accentuated the piquant charm of it. Her dark eyes were thoughtful. She was in repose, not at all the dynamic personality of her pictures. Just a bit wistful and tired; wanting to rest, not quite sure whether or not she ought to.

It would seem appropriate that in such a setting one

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Why the Happy Ending?

"Truth need not be sordid. Fine things are true, too." George Fitzmaurice, artist and director, explains to you some of the psychological effects of screen stories on audiences

By ALICE TILDESLEY

THE lights in the theater fade out and the screen drama begins.

Perhaps the woman shown is a "love thief" or a cheat who mocks and fools her more or less deserving lovers. Perhaps the hero is a coward or a cad. Perhaps they are merely weak and in their struggle against fate are defeated. At any rate, the end is tragic, and the girl with you weeps in the taxi going home.

Now under some circumstances it is all very well for the lassie to borrow your hanky and dry her tears on your coat lapel. But a red nose and a sense of depression are poor auguries for a pleasant evening, and George Fitzmaurice is not alone in thinking that the combination is enough to ruin any man's form.

"I hate it when the girl cries in the taxi. I am very sure I should not call up my friends and tell them to go to see the picture that made her do it. If it caused the girl to cry, it probably saw me leave with a load of gloom on my spirit.

"The picture that sends us rushing over next door to tell the neighbors not to miss it, is the one that takes hold of our heart-strings and leaves us more hopeful for having seen it.

"Truth, you know, isn't only drab and sordid and unpleasant. Fine things are true, too. Oh, I am a romantic, and I like to see the bright side turned out and the clouds missing before the lights come on!"

WELL up on the list of the year's "best sellers" are two of Mr. Fitzmaurice's film creations, "The Dark Angel" and "A Thief in Paradise," so the one-time truism of the screen that an artistic picture cannot be a success is disproved.

For George Fitzmaurice is first of all an artist.

Every picture he makes excels in sheer beauty. Observe the composition — the balance — of each slightest scene in "The Dark Angel." Lights and shadows are put in by a master's hand. For pure loveliness, the "shots" he makes are unforgetable moments of beauty.

He looks like an artist, too—with the "dream fire" in his dark eyes. Properly enough, perhaps, since he started life as a student-artist in Paris under some of the Latin Quarter's best masters.

"As a little boy—and as a big boy—I dreamed of being a painter," said the director. "I remember thinking that there'd be no object in living if I couldn't paint. Now I think it very unlikely that anyone would have seen my pictures had I been allowed to spend my life over canvas and palette. The pictures that I can paint on the screen, tho—that is another story."

When the dream-bubble of being a second Michelangelo burst, the young Frenchman came to America. Moving pictures were just beginning to flicker on the screens of "nickelodeons." The new industry was looked down on by the college-bred, and the bulk of the films were produced by men innocent of books.

The usual tale appearing on the screen then concerned someone who ran away and other people who ran after him. The plot seemed to Mr. Fitzmaurice decidedly threadbare, and he said to himself: "I shall write stories for the movies."

"The Dark Angel" and "A Thief in Paradise" were two of the recent achievements of Mr. Fitzmaurice

"I HAD plenty of time, you see, and they needed the stories," he explained with a whimsical lift to his lips.

"I was lucky. I'd read Shakespeare. Apparently nobody else had. So when they asked me for a story, I gave them 'Romeo and Juliet' adapted for American Indians—'Romeo and Juliet' with Coast-of-Maine characters—the same play set in the Virginia Blue Ridge Mountains among a feudist settlement—and again as it might be conceived by the Hindu.

"When I wearied of that story, I tried 'Othello' in various settings and 'Antony and Cleopatra' against a background of Devonshire, or Mexico or Paris. Demand for a comedy called forth 'Twelfth Night' brought up to date and set in Chicago — or 'As You Like It' located in Florida at the time of Ponce de Leon. The thing was endless, you see.

"All went merry as the marriage bells except that the directors who made pictures from my scripts seemed to be bent on destroying my effects. I protested, but it did no good. I saw the finished product on the screen and tore my hair.

"THE end came when, in one of my sea stories, the director had the man and girl shipwrecked. Let them swim for four days and nights until I thought they must

Fitzmaurice Speaks for Romance and Beauty

have covered a distance more than from Australia to New Zealand, and land on a desert island. The girl, dripping little pools of water from her long hair, shivered and said: 'Darling, I'm so cold!' Whereupon the manly hero reached into his vest pocket, brought out a box of matches and made a fire!

"'I'm going to direct my next picture—or there wont be any picture,' I announced. I cant say they seemed impressed. 'You may direct one picture,' they told me, 'and if it's no good, you can go away and stay away and no hearts will be broken.' For some reason or other, I've been making pictures ever since.

"They tell me, often, that a picture that ends with someone dying gloriously is an artistic picture. But it leaves me unsatisfied—and it causes the girl to cry in the taxi. I feel that a happy ending is none the less true and why not use it?

"I look at the matter thus:

"The greatest proportion of moviegoers are the young boy and girl—the boy who is perhaps a clerk or a salesman, the girl from the shop or office. They go to a show regularly once or twice a week and afterwards they drop in at the corner drug-store or the sweet shop for ice-cream and talk over what they have seen.

"THEY like to put themselves into the places of the characters that move across the screen. If the man in the drama was noble, the girl looks at the boy thru a golden haze. *He* might be like that, in the same circumstances! If the girl in the play was loyal and true, the boy thinks: 'Isn't love wonderful? *She* would be just like that if we were married!'

"But if they have just viewed a drab thing, where the hero at the crucial moment failed the heroine, the glance the girl gives the boy over the marble-topped table of the sweet shop is a wondering one. 'Is he a coward, too?'

"If the wife on the screen has been putting poison in people's cups, the boy's mind may run: 'What do I know about women? How do I know about her? That woman on the screen looked pretty and sweet, too, but——'

"It is the psychology of the thing that makes a happy ending the right one. 'He came out on top after all his troubles,' the fans say, 'so why cant I? Perhaps I will.'

"I DONT mean that anyone should tack on a happy ending that doesn't belong to the story. But pick your story! For me—I like the romantic love tale best. Preferably a modern one, like 'The Dark Angel,' altho I have a tender feeling for 'Peter Ibbetsen,' too, which was in costume.

"Next to the love story, I'd select the one of high adventure, a glamorous, colorful thing of action and thrills. 'Son of the Sheik' will be like that. It's the kind of picture in which Valentino excels, because he has a colorful personality. Vilma Banky will be his leading lady.

"I worked with Miss Banky in her first American picture, and I think her screen personality is one of the most delicately lovely I have ever known. Off the screen, she strikes one as rather like a little *hausfrau*, so quiet and demure.

"This directing is like playing an organ. One touches a chord and a dramatic artist responds with emotion. Ronald Colman, for example, is a high-strung, sensitive soul. He can do anything. Jack Gilbert, too. Let one of them know what you wish to do in a scene, and you are assured that more than you had hoped for will be there.

"But no organist can play on keys out of tune, and no director can do marvelous things with players who cannot act. He can subdue them, perhaps, so that nobody can hear their discord in his symphony, but he cannot give them the life and tone they should have.

"Once I was given a young actress to play a small part in my picture. She was nervous about her rôle which, tho small, was a heavy emotional one. She came on the

(*Continued on page* 110)

What Next, Gloria, in the Way of Coiffures?

In her early screen appearances, Miss Swanson wore her hair in a "club" at the back of her neck. Hats, in those days, made the style possible. In the center is Gloria with the boyish bob she acquired in Paris. And at the right is Gloria as she looks now that she is letting her hair grow. If Gloria sets the style, will all the girls return to artificial hair?

Old-Fashioned Boy Friends

What chance has the modern hero, anyway?

Lars Hanson is a gentleman from Sweden, favorably spoken of by the flappers of Stockholm. His first American rôle is in "The Scarlet Letter," that intensely native drama of the early Puritans. Hanson plays the rôle of the *Reverend Arthur Dimmesdale*, with Lillian Gish as *Hester*

One of the first pictures of "Bardelys the Magnificent," which boosts the talents of John Gilbert. The gorgeous gentleman in lace and velvet, directly in front of Mr. Gilbert, is Roy D'Arcy

Above is a dashing duel between John Barrymore (with the striped trousers) and Montagu Love. This should be one of the big moments in "Don Juan"

Just Among Ourselves

A few pertinent and impertinent comments about people we all know

By AGNES SMITH

GLORIA SWANSON seems to be developing what is known to psychoanalysts as a "persecution mania." As a matter of fact, she has some basis for the complaint. Gloria has been dealt with rather savagely in the public prints and there are lots of writers who love her not at all.

At any rate, Gloria appears to have reached a stage in her development when she feels that all the world is against her and that the gentlemen of the Famous Players-Lasky company and the ladies and gentlemen of the press are waiting for her with sharpened axes.

Ball

To get down to cold truths, Gloria has been treated lavishly and generously by Famous Players-Lasky. True enough, when she made it known that she was going to leave and make her own pictures, the company was none too pleased and probably showed it. Nevertheless, it is doubtful whether Gloria will have the wise management in the next few years, when she is her own boss, that she has enjoyed in the few years just past.

As for the critics and the public, Gloria has little to fear, if she only could realize it. Judging by the letters that come to MOTION PICTURE MAGAZINE, her "fans" are tremendously loyal and, in the last year or so, she has built up a strong following among the intelligent and appreciative "fans," instead of limiting her audience to the flappers.

The anger that the critics feel for Gloria usually may be traced to exasperation at her pictures, which aren't worthy of her talents, and to her lack of personal tact. This writer has met her only casually and found her delightful. Nevertheless, she has allowed misunderstandings to make bad friends and she has allowed bad friends to worry her.

Any break in Gloria's popularity would be most unfortunate, because she still has much to give to the screen. If she is willing to take advice, listen to reason and refuse to be frightened, she may even survive the difficult ordeal of being her own boss in pictures.

DIRECTORS who are filming "society stuff" are welcome to use this little incident—if they dare.

The scene is a night club—after three o'clock in the morning. The characters are a society matron—the bona-fide, Social Register sort—and a young man about half her age. The society matron's husband doesn't figure in the sketch; he wasn't present.

Anyway, our Heroine and our Hero—both on the crest of the wave—are dancing about the floor when a younger brother of the Hero enters and takes in the situation.

When the couple dances past his table, the Brother speaks up in a loud tone: "You ought to be ashamed of yourself. She's old enough to be your mother."

Our Heroine—the society matron and none other—hears it. And so, incidentally, does everyone else in the room. Is the lady disconcerted? She is not. In equally loud tones she answers the rude but truthful brother: "Shut up and go home, you bum!"

Now what brave title writer would dare put those words in the mouth of a society leader in a high-life drama?

AND they also tell the story of the masculine star who built himself a swell house in the hills above Hollywood. The place was generously stocked with antiques and all sorts of pretty trappings, sold to the star by an astute dealer.

Soon after the house was completed, the star was invited to one of the most beautiful homes in America—a place furnished from the palaces of Europe with all sorts of priceless and genuine works of art.

The star took one long look about the place and grew pale.

"Pardon me," he said to his host, "but I am going home."

"What are you doing that for?" asked the host.

"I am going back to burn down my house," answered the star.

IF Esther Ralston isn't chosen for the rôle of *Lorelei Lee* in the screen version of "Gentlemen Prefer Blondes," this department is going to start an investigation and discover Why Not?

THE mother-in-law of a certain popular masculine star was discoursing on the merits and faults of the various screen players.

"There is," she announced, "only one real actor on the screen—only one man who has ability as well as looks."

The audience waited for the name of her famous son-in-law.

"And that man," continued the lady, "is John Gilbert."

And she wasn't John Gilbert's mother-in-law.

THEY tell me that the ugly snake of social ambition is raising its head in Hollywood. The little city is developing sets and cliques and that there are certain stars who will not invite certain other stars to their parties.

And there are some famous persons who wont accept invitations to dinner unless a list of the other guests is submitted to them for their approval—just like royal personages.

To those who are mean enough to have long memories, it's all very funny. Alas and alack, few of them, even the greatest were very exclusive at the start.

All the stars show up in the dining room when the dinner bell rings. As you've often heard, they're only human! You'll have no trouble recognizing Ramon Novarro, John Gilbert and Lew Cody

An aeroplane view of the studio. The big barns are the stages and the buildings in front are the executive offices. The place is so big that Will Rogers once pastured forty head of cattle on the back lot for a month before the management discovered them

A line-up of the wage-earners. In the front row are Dale Fuller, Charlie Murray, Aileen Pringle, Lew Cody, Claire Windsor, John Gilbert, Frank Currier, Norma Shearer, Mae Busch, Eleanor Boardman, Mathew Betz, Tom Moore, and George K. Arthur. In the back row are Cecil Holland, Irving Hartley, Nigel de Brulier, Sidney Bracy, Roy Stewart, Evelyn Pierce, Miss Du Pont, Ford Sterling, William Haines, Mitchell Lewis, Gertrude Olmstead, Sojin, Zasu Pitts, Joan Crawford, Creighton Hale, Ramon Novarro, Renée Adorée, Pat O'Malley, Sally O'Neill and Roy D'Arcy

A City In Itself

A sight-seeing tour of the Metro-Goldwyn Studio

A prosaic scene — the kitchen of the studio cafe. Even in the midst of Art, food must be cooked and dishes must be washed. And here are the lucky waitresses who serve the stars

(Above) A little street on the back lot where you may find sections of the cities of all nations. And (below) a corner of the plaster shop where directors may obtain all sorts of art "props"

(Above) A view of the art room where a large force of artists spend their days making backgrounds for illustrated subtitles

The cops! Here are the gentlemen who patrol the city. Never try to break into a studio without a very definite invitation

Gossip of the

Cecil B. De Mille announces the production of "The Deluge" and California enjoys its record rain. James Cruze has his troubles with "Old Ironsides"

By Agnes Smith

It's Mabel Normand, back on the screen in a Hal Roach comedy after an unsuccessful fling in the noisy drama in the East

Coileen Moore does a Lillian Gish in "Ella Cinders." This picture is titled "Old for Art, and the World Well Lost"

The handsomest guy of them all—Signor Bull Montana in "Blarney." Signor Montana started the craze for Latin Lovers

WHEN you are short of news, says an editor to me back in the days when I was checking police blotters for big names, write about the weather. Now that I am supposed to be checking the movie blotter for news, and I find none this month, I must revert to the old weather topic.

The Florida realtors must have conspired to boom California for seven inches of water was dumped over Hollywood in three days, making it almost necessary for the stars to use duck boats in the big love scenes. Some blamed the downpour on Florida, while others attributed it as an answer to the tremendous wet vote polled by one of the local papers on the prohibition issue.

Whatever the cause, the effect was that Raymond Hatton and Raymond Griffith came to work wearing rubbers; Antonio Moreno spent a night in his cellar bailing out water and moving some case goods out of danger; Jack Holt was stranded with his family at Lake Arrowhead; John Gilbert spoiled a wig when he dashed across the street during lunch hour to grab a package of cigarets; Claire Windsor was forced to leave her car in a gutter where it had stalled and walk to work, and Cecil De Mille announced that he would film "The Deluge."

I know the Better California Leagues will want to drown me for exposing this unusual shower, but I want to wise up the public, so if anyone happens to see his favorite lover standing in a suit of clothes that looks as if it were sewn on, making love to a gal with wet feet, he will know the reason why.

ONE of our most blazing stars was bitterly bewailing the scarcity of good rôles that had fallen her lot and earnestly begged a group of her friends to suggest a good character for her to play.

"Why not do *Becky Sharp* in 'Vanity Fair'?" asked one adviser.

"In this month's issue?" asked the star.

LILLIAN GISH has postponed the production of "Annie Laurie." Lillian sailed suddenly for Europe after the completion of "The Scarlet Letter." She was called to Europe to see her mother, who is ill in London. John Robertson has been selected to direct Miss Gish and the story of "Annie Laurie" was written by Josephine Lovett.

OUIDA BERGERE, the scenario writer, and Basil Rathbone, an English actor, were married recently in New York. Miss Bergere has retired from pictures.

VILMA BANKY is to be a brunette without the aid of a wig or a bottle of dye. In "Son of the Sheik," George Fitzmaurice's cameraman was called upon to give the beautiful blonde Vilma a dark head of hair. George Barnes, the cinematographer, accomplished the trick by the arrangement of lights and the use of a special device on the camera which he invented.

Camera Coasts

Gloria Swanson has a run of bad luck and Lillian Gish sails for Europe. Other news and anecdotes of your favorite players

AND MILTON HOWE

Everyone should feel that this is a great advancement in photography. The next time you have your portrait taken dont be surprised if the bulb squeezer should hand you a picture of Bernard Shaw and say, "I put the beard on for effect."

EDDIE CANTOR, the black-face comedian, is going to be starred by Famous Players-Lasky in the screen version of "Kid Boots." Victor MacLaglen gets the leading rôle in Fox's production of "What Price Glory?" Buster Keaton will direct his next comedy. It is called "The General," but it doesn't concern the life of Will Hays.

THE publicity man for Richard Barthelmess made a serious tactical error recently when he faked a news story and had it accepted by a large international news service. The press-agent concocted a story of a studio fire and gave out that Barthelmess had saved the life of Dorothy Mackaill. At the time of the alleged rescue, Miss Mackaill was on her way to New York.

The news service wired the story out of Los Angeles but soon learned that the whole thing was a fabrication. Whereupon, the news service decided to bar all stories of film activities. However, the Hollywood press-agents reprimanded their erring brother, apologized to the news service and promised to stick to the truth hereafter.

EVEN the *Andy Gump* of the films is up to *Uncle Bim's* tricks. Joe Murphy, who plays *Andy* in pictures, stated to the court that he had loaned a gal $1,465, and that she never paid him. The girl had taken the film *Andy's* money and invested it in a bakery. Later she married her partner in the bakery business. *Andy* maintains that he loaned her the money for a secretarial education, and the girl says he gave her the money. Anyway, the dough is in the bakery. *OH MIN!*

THE funniest scene we have seen this month:
Jack Holt's horse stealing a close-up from Raymond Hatton.

JACK GILBERT'S next picture has not been decided upon. Jack told us he was settled on one thing; it would not be a costume drama. He stated that he believed a player should vary his rôles with characterizations, and not stress any particular type of play or setting. He expects to get the rights to a well-known stage play.

During a short sojourn on the set where Gilbert was working in "Bardeleys the Magnificent," we happened to make a casual remark, *i. e.*, "You're not making this picture in color are you?"

"No, thanks to the powers that be!" exclaimed King Vidor.

"No, thanks to King Vidor," screamed Gilbert.

"No!" yelled the cameraman in a tone that challenged me to repeat the word color photography again.

Blanche Ring and Louise Brooks appear with W. C. Fields in "The Old Army Game." Now you can be sure of a good time

Ramon Novarro plays a modern comedy rôle in "Bellamy the Magnificent." The film cant be released too soon for us

All set for the corn season. Clyde Cook invents a non-skid machine for taming the elusive corn-on-the cob. It's his gift to humanity

"I should say not! Thanks to Jack," came the voice of an electrician, who was parked in the loft with a spotlight.

That is just how popular color photography is with those who have to work with it. It is a difficult and expensive procedure which demands much time and a great deal of patience.

We must present our story of the stork this month along with other hilarious movie happenings. It is said the big-billed bird is soaring about Samuel Goldwyn's doorstep (by permission of Samuel Goldwyn). You may remember that the producer was wed to Frances Howard, the actress, some time ago. I've been counting the months, and have decided it has been two years since Mr. Goldwyn said, "I do."

James Cruze has experienced many difficulties since he started filming "Old Ironsides." The greatest handicap is that he can travel only four knots an hour with the ships, which are all of the old windjammer type. He must go out of sight of land, take his scenes and return to the harbor each day. This has so limited his time that he is planning to take a two weeks' cruise with the company. He will sail around in circles just outside of the Los Angeles harbor, thus, allowing himself more time for shooting scenes.

Many mishaps have held up production on "Old Ironsides." Two of the twenty vessels that were brought from the east coast were damaged en route. One day a yard-arm on one of the boats broke, making it necessary to lay off the company two days until repairs could be made. Despite the many misfortunes Cruze continues to write the film history of the old American frigate, *The Constitution*.

Incidentally, our friend, Harry Carr, is the one who suggested to Mr. Zukor that he make a picture out of *Old Ironsides*. Therefore, Harry is really responsible for all these misfortunes.

That sparkling musical-comedy, "Rose Marie," which has the long-running qualities of a Ford, is to be recorded on the jumping tintypes with Renée Adorée in the leading rôle.

The filming of this picture will hail the advent of a new motion picture producer, Arthur Hammerstein. Mr. Hammerstein has produced numerous musical-comedy successes on the Eastern Broadway, and "Rose Marie" is one of them. He was offered $250,000 for the screen rights to the play, but refused, saying that he intended to become a picture producer himself. His first step in that direction was to cast Renée Adorée in the title-rôle. If he does nothing more, he justifies himself as an able producer, and need never regret turning his palm against the $250,000 offer. Incidentally, little Arthur is the husband of Dorothy Dalton, a former star.

Do you know that a large number of "extra" players are college girls? Elinor Glyn talks to a group of them at the Metro-Goldwyn studio. They are: Evelyn Atkinson, University of Washington; Ann Cunningham, Stanford University; Anielka Elter, University of Prague; Anita Matleva, University of Moscow; and Vivian Winston, University of Colorado

Who is the lady with Kathleen Key? That's no lady; that's Owen Moore. He is doing a Syd Chaplin in a film called "Money Talks"

It is rumored:

That Harold Lloyd is looking for a new leading lady. Jobyna Ralston, who has been the object of love for Harold in his films during the past two years, is breaking into the serious dramer. She has been loaned by the comedian to De Mille to play opposite Rod La Rocque in "Gigolo." Previous to this, she played a featured rôle in "Sweet Daddies."

June Mathis will make four productions a year for First National. The pictures will be directed by her husband, Sylvano Balboni. Just before Miss Mathis returned to the Coast, First National gave her a big luncheon at Sherry's, which was in the nature of a coming-out party for Mr. Balboni.

Mr. Balboni made an amusing speech about his new job of directing. "When I was a cameraman," he said, "I had to use my brains. But now that I am a director, I have hundreds of assistants and helpers to do my thinking for me."

The first Mathis-Balboni picture will be "Sinners in Paradise." Anna Q. Nilsson will have the leading feminine rôle.

Things haven't been so good for Gloria Swanson lately. The production of "Fine Manners" was jinxed from the start. Gloria started off with a case of the 'flu and then Frank Tuttle got sick and was called off the picture. Lewis Milestone continued the work, but trouble arose and an assistant was placed in charge, with Gloria doing the real bossing. Then Gloria had a relapse and the picture limped to its finish.

It looked as if someone would have to walk five thousand miles for a camel when Herbert

Brenon began shooting scenes for "Beau Geste" on the desert in Arizona. However, the studio carpenter bridged over the gap. The gap was the distance between two humps on a camel. A caravan of racing desert camels were to be used in the scene. When the desert steeds showed up, a technical expert threw a spasm and said that racing camels had only one hump instead of two. The animals that were sent had two humps, and there weren't any one-humpers available unless someone took a trip to Africa and picked them out.

The studio carpenter, who saves many a picture from just such a tragedy, rose to the situation. He nailed together a few sticks, covered them with canvas and placed them on the camels' backs, giving the animals the effect of having one hump. A face-lifting surgeon could not have done a better job.

ANTONIO MORENO is cracking himself behind the ears in his attempt to master the use of the Australian bull whip. It was this piece of equipment that Doug used to such good advantage in "Don Q," and Tony will make use of the whip in his rôle in "The Temptress." He is scheduled to stage a fight with the villain, each man using a whip as a weapon.

When Tony finishes practising on the lawn with the whip, he dashes onto one of the stages and rehearses a few tango steps with Greta Garbo. This dance will appear in another scene in the same picture.

IT was during California's greatest rain-storm that Cecil De Mille announced he would film "The Deluge," which was a title suggested in a newspaper contest by a Sunday-school teacher in Long Beach. More than one hundred people had the same idea, but the Sunday-school gal from Iowa-by-the-Sea won the animal crackers because the post-office was kind to her and delivered her letter first.

It is to be based on the Biblical story of Noah and the Ark and the destruction of the world. Here are some bright cracks that are bound to result from the De Mille announcement.

There must be two of every kind of animal that De Mille will need for the big Ark scene. Lon Chaney will do most of them. That definitely kills the first obvious crack.

The ark will be built along the lines of a bathtub.

Who will play the virile Noah? We dont know, but we do know that someone will suggest Fanny Ward as Mrs. Noah.

Mr. and Mrs. Noah give us two angles of a De Mille triangle. Rex, the horse, will be dragged in to supply the IT, as most of the retouched portraits of Noah do not hand the old man much in the way of sex appeal.

Now everybody line up with your bricks and prepare for the guy who is sure to remark that the picture is "all wet."

Anyway, we are willing to bet a dime that Mr. De Mille doesn't lose any money on the film.

Bessie Love forgets the Charleston completely and prepares to make the hit of her career in "Lovey Mary." Hundreds of young actresses yearned for the rôle, but Bessie got it. Of course, Bessie's appealing face had something to do with it. But dont let us forget for a moment that Bessie has the cutest legs on the screen

The title of "In Praise of James Carabine" has been changed to "Blarney." Ralph Graves and Paulette Duval are seen in this story of the old-time prize-ring

I ASKED Dave Kirkland, Fred Thomson's able director, how Thomson could make use of the title, "The Two-Gun Man," when it had been used so often. "You cant copyright a couple of guns," said Dave, which settled that question in my mind.

I HAVE noticed an undercurrent of resentment among the less attractive but none the less talented players in Hollywood, who realize that they haven't the all powerful IT that makes a star the biggest show on earth. For these poor unfortunates who dont get any attention when IT is mentioned, I throw forth the word WAS for them to play with. It means that once upon a time they had IT, but that WAS.

Elinor Glyn is to write a book on IT. She has made no fresh film connections, but it is understood that she will join the United Artists group, which includes the Talmadges, the Pickfords and the Chaplins.

FLORENCE VIDOR has donned the high hat of stardom at the Lasky studio. At least, when I saw Florence she had on a hat so high it would take a rubber yard-stick to measure it. She is playing the stellar rôle in a new story, which is a Russian drama based on the "Chauve-Souris." The high hat was part of her Russian costume, and made Florence look like a pillar that had just walked out from under some building.

HERE'S a new game that incites the interest of everyone at the Lasky studio from Pola Negri down to Oscar the bootblack. The first exhibition I saw was being staged by

(*Continued on page 74*)

John's Home—Not a Set

Here are some new pictures of the house—Spanish style—that Mr. Gilbert built in Beverly Hills

All Photos Don Gillum

Medium shot of living-room with our hero seated by the fireplace, completely surrounded by antiques and other signs of success. Insert: Close-up of our hero

(Below) Long shot of study and telephone booth. The light shining thru the curiously shaped window is guaranteed, genuine California sunlight. In Beverly Hills, it costs one hundred dollars per minute

Long shot of living-room and collection of Spanish chairs

What Is the Quality That Makes a Star?

According to Jesse L. Lasky, it is magnetism that lends an unforgetable charm to a beautiful face

By SELMA ROBINSON

"The screen today needs actresses of breeding," says Mr. Lasky. And, he adds, they are the most difficult sort to find

FIRST you call the publicity department, and Mac answers the telephone.

"I'd like to interview Mr. Lasky," you say.

"Well—uh—I dont know—uh—Mr. Lasky just got back into town and he's awfully busy. Suppose I call you next week and let you know if an appointment can be arranged."

You hang up the receiver, wait about a week, and then call again. An appointment is arranged. Finally you present yourself on the ninth floor of the Famous Players-Lasky offices. A handsome gentleman waits for you—no, not Mr. Lasky, but someone who will usher you down into his office. He starts ushering and you follow thru a long hall, a short hall, a narrow hall, a wide hall, a large office with curving aisles and dozens of stenographers working in what looks like a scene taken with a gyroscopic camera, then a smaller office, then a still smaller office. You ask your guide, is he sure this isn't all a joke, and no sooner is the last word uttered than you find yourself in the sunny sanctum of Mr. Jesse Lasky.

THERE is the pleasant aroma of expensive cigar smoke. There is a magical telephone that seems to work without mouthpiece or receiver. There is a gorgeous rug, and a view of the Fifth Avenue Library from the windows. And there is, of course, Mr. Jesse L. Lasky, acting as you hope a movie producer will act.

He looks like the photographs you have seen of him, fair, bespectacled; shrewd, without being calculating; pleasant, tho not jovial; candid, but not confidential. You ask him a question based on the discoveries of such new faces as Betty Bronson, Mary Brian, Greta Nissen, Lya de Putti and others.

"How do you pick a star, Mr. Lasky?"

He thinks awhile. Then——

"The best way and the simplest is to pick a face that attracts you. It stands to reason that if it has that effect on you, it will have the same effect on the audience. Not always a face that is beautiful, mind, but one that you cant forget. And as to what makes it unforgetable, you know that as well as I. Personality. Not the kind developed by correspondence courses, but something innate that cant be acquired and cant be got rid of. It's that quality that Elinor Glyn calls 'it,' that others call charm, and others fascination, and still others magnetism. And all of us mean the same thing, tho we use different words to describe it. It is that quality that enables a film star to reach out and capture an audience. That is the first essential toward any sort of screen success.

BEAUTY is a great asset, tho not always a necessity. Everybody likes to look at a beautiful woman and a handsome, stalwart man. So we look for beauty next. Bodily perfection is important, from an æsthetic point of view. Women should be graceful. Men should be stalwart. It fits into the scheme of our imaginations better. There may be heroes in real life who are no taller than a window seat. There may be heroines who in spite of their noble hearts weigh two hundred pounds, but in our romances we want no such realism. We demand that a heroine be as graceful as a field of wheat in a gentle breeze and that her lover be as firm and upstanding as an oak-tree."

You ask Mr. Lasky where he finds all his stars, and where he looks for them.

"We look everywhere," he says. "It's more exciting than a game, this hunt for new talent. We go to plays. We watch every character from the leading lady to the young girl who plays the maid. We watch the choruses. We scan the faces of people who apply at the casting director's office. We go to contests. We go to the colleges, to the shops. We go everywhere.

RICARDO CORTEZ was dancing in a cabaret in California when we found him. Marjorie Daw, then an extra girl under a different name, was discovered by one of our directors. Lila Lee, as 'Cuddles,' was playing in a vaudeville act before she was spotted for the pictures. Louise Brooks was the end girl in a New York chorus. The other girls dancing with her used lots of make-up,

(*Continued on page* 88)

Motion Picture Jr.

Volume II—No. 1 July, 1926

Studio Life

By

Mickey Bennett.

Mickey is now ten years old

Maybe you wont think a movie actor has an easy life when you read this

PEOPLE are always asking me, "Is the life of a movie star really a hard one?" I dont know how to answer them, for in some ways it does seem hard and in other respects it is very easy.

If you dont like long hours, which begin very early and end very late, you will never last in the movies. Here in New York our hours are not so long because we have had very little night work. In California we sometimes work as many nights as days. The other day out at the Long Island studio of Famous Players, we shot fifty scenes for "It's the Old Army Game" and we were finished by 3.30. Now fifty scenes in a day is a very great deal and we were proud of our record. We wanted to celebrate in some way, and do you know what we did? Why, Mr. Sutherland, our director, and Mr. Fields, the star, organized a ball-team and we played until six o'clock. That was real fun.

Between scenes I have a lot of spare time to play with tops and marbles, but I cant spend much of it playing. I have to do my lessons. In Hollywood we have our own teachers at the studio and we have our regular classes and examinations. When I am working away from there tho, I have to study by myself and write out my lessons and mail them in for correction. That's hard for me because I can recite and read my lessons better than I can write them. That's why Mother says writing is good training for me. Reading and history are the subjects I like best.

Our Gang works on the same lot with us on the west coast and Joe Frank Cobb and Mickey Daniels and Farina and all of us play together. I like football and Rugby and wrestling and all kinds of rough games that boys play when there are no girls in the game.

Norma and Constance Talmadge are my favorite actresses. I never miss seeing their pictures. Among the men I like Charlie Chaplin, Hoot Gibson and Tom Moore.

Rin-Tin-Tin Is an Educated Dog

His owner says you must understand your dog if you want to teach him anything

By Margaret Mabury

WHEN Rin-Tin-Tin came to New York City with his owner, Lee Duncan, to make personal appearances at the showing of his latest picture, "The Night Cry," everybody wanted to know the secret of his training. Imagine how surprised they were when Mr. Duncan said he hadn't been trained at all, that he was an educated dog.

"A trained or broken dog," he said, "wears a look of fear while he is performing his set tricks. He is afraid of the whip if he fails to do them correctly. Rin-Tin-Tin has never felt a whip. We simply understand each other and until you understand your dog you can never hope to teach him anything.

"The surest way of learning to understand your dog is to spend as much of your time with him as you can. Dont pet him every minute, but always reward him with a loving pat when he has done something well.

"Sometimes other boys will tell you, 'Your dog is a coward. See him jump" and they burst an inflated paper bag in the dog's face.

"Now that's no way to begin. There is no excuse for frightening him ever. If you want to teach him not to be afraid of the popping noise, try bursting the bag at a distance. Then come a little nearer and nearer until he has gradually become accustomed to the sound and he will not be shocked.

"Dogs, like children, cant stand temptation, so when you go away and leave your dog in the house, dont leave your bedroom slippers on the floor for him to play with. If they are there, he will want to play with them and after a while he will play and chew too hard and when you come home there wont be any slippers.

"If you are careless enough to let this happen, dont scold your dog afterward, because he wont know what you are scolding him for. The time for scolding is when he is in the act of destroying the slippers. Then you may take him and say 'Shame' or 'No,' and soon he will learn that the slippers are to be let alone.

"You will be able to teach your own dog many things as you begin to understand his ways and not until then.

Mr. Duncan found Rin-Tin-Tin in a dugout in France during the World War. He was just three days old. That was eight years ago

When John Roche Was a Kid

By Alice Tildesley

HE'S more than six feet tall now—bigger than Daddy, maybe—but it's not awfully long since he was a kid.

He can remember when he looked like this picture and how his big brother used to stand him beside the piano and see how high he could sing—and there was no end to it! He was a boy soprano, and used to sing at entertainments all over the country.

John lived in a small town, but his cousins lived in the country, and one day when he was about six they invited him to their house.

It was all right in the morning, but when four o'clock came, little John began to be homesick. It was the first time he had ever been away from his mother, and he felt that it was an awfully long time since he had seen her.

"I want to go home!" he told his aunt.

"There's nobody to take you home. You cant go. Be a good boy," said his aunt.

"I know the way. It's down the road to the car."

"Well, if you must go, you must," said his aunt, and the little fellow started off.

Do you know what a Great Dane is?

It's a very big dog with a very deep bark.

There was a Great Dane at a house John had to pass and it ran out at him barking. It was so big that he didn't think it could be only a dog, but thought it must be a bear or a wolf like the one in "Little Red Riding Hood," and he ran as fast as he could go to the car. Somebody called the dog back, but when John reached the car track he was shaking all over.

John's mother treasures this picture

He was waiting for the car when a farmer he knew passed and took him up into his wagon. No sooner were they driving along toward home than one of his cousins came by in a buggy and called out:

"Why, John, I thought you were going to stay all night with me!"

Now, this cousin was a big boy whom he liked very much, and the minute John saw him he knew that he didn't want to go home at all. He wanted to stay and sleep with the big cousin. But he didn't know how to tell them, so he stayed in the wagon.

But when they got to town, instead of letting the farmer take him home, John made him stop at the car station.

"I'm going to meet my brother," he said. Which wasn't true!

When the farmer drove off, John hopped on a car to go back!

But when the car reached his cousins' stop, night had come on and it was very dark. John couldn't tell which way to go. The trees looked like great black witches and he thought he saw dragons or tigers or elephants hiding in the bushes by the side of the road.

He was all alone in a big black world and he couldn't help crying. Then he saw a light in a farmhouse. He spent the night with these kind people and the next morning they took him home.

The Junior Answer Man

Joe Frank Cobb
answers the questions sent to him in care of Movie Jr., 175 Duffield St., Brooklyn, N. Y.

JOY—Dolores Costello is about twenty years old. She is the daughter of Maurice Costello. Her address is in care of Warner Bros. Studio, 5842 Sunset Boulevard, Hollywood, California. Baby Peggy is now playing in "April Fool." She will send you her picture if you write to her at Chadwick Studios, 1425 Fleming Street, Hollywood.

BABE—I dont remember the verse from "Sally," but if you will write to the publicity department of First National you will be likely to get it. The address is 383 Madison Avenue, New York City. Colleen Moore is now working on "Delicatessen."

MELVIN—Our Gang is now working on "Uncle Tom's Uncle," a burlesque on "Uncle Tom's Cabin." Our last picture was "Monkey Business."

MARGY—Bebe Daniels pronounces her first name Beebee. Her address is Famous Players Studio, Sixth and Pierce Avenues, Astoria, Long Island, New York. She is now making "The Palm Beach Girl." Address Antonio Moreno in care of Metro-Goldwyn Studios, Culver City, California, and Doris Kenyon at Biograph Studios, 807 East 175th Street, New York City. Mary Pickford's real name is Gladys Smith.

JACK—Virginia Marshall will play with Tom Mix in "Dead Man's Gold." Did you see her in "My Own Pa"? She was fine.

KID—Mary Jane Irving will play with Bessie Love in "Lovey Mary," from the story by Alice Heegan Rice. Mary Alden will play the part of Mrs. Wiggs.

This isn't a cat which Virginia Marshall and Richard Headrick are playing with. It is *Blackie*, a Queensland honey-bear

SILVIA—You will see Alma Lloyd in a small part in "The Wise Guy," which her father, Frank Lloyd, directed. This is her first screen experience. She is eleven years old.

JIMMIE K.—Wallace Beery and Lon Chaney were both born on April 1 but not in the same year. Billie Dove's birthday is May 14.

MARJORIE—Harold Goodwin played the part of *Jimmy* in "Pollyanna." Clara Bow's hair is a reddish brown color. As soon as Alberta Vaughn finishes a series called "Fighting Hearts," she will begin making feature pictures. George O'Hara is playing in "Bigger Than Barnum." Write to him at F. B. O. Studios, 780 Gower Street, Hollywood.

ELIZABETH—So you like Tim Holt? Well, the editor is planning to use his picture in the next issue.

The Curse of Beauty

Wallace MacDonald tells Jane Tilton why he is glad that he is not fatally handsome

FATAL beauty!

"Sounds like the title of an old-time thriller," smiled Wallace MacDonald, "but it's real honest-to-John Hollywood fact. It's fatal for a man to be good-looking if he's going to keep in pictures.

"A handsome man will find himself restricted to what I call arrow-collar-leads. If you are restricted to one type of part, your life on the screen will be brief. So beware!"

Wallace MacDonald may speak with authority, for he has played with almost every prominent star in pictures from adorable little Marguerite Clark to lovely Norma Shearer, from Norma Talmadge to Pola Negri.

"There are fashions in screen lovers, just as there are fashions in screen plays. Once the fans adored the Greek-god type—then two-gun men of the wild, wild West—then Wally Reid—then Latin lovers—but today the cheers all go for the interesting man.

"Jack Gilbert and Ronald Colman got what we call the 'breaks' in 1925. No doubt they will continue to get them in 1926. Why? Because they are the type of interesting man who doesn't depend on regularity of feature and wont be the same in any two pictures.

"IN spite of ambition and ability, the curse of good looks has held back Francis X. Bushman, Bryant Washburn, Earle Williams and Tony Moreno. Somehow, the very good-looking man seems to wear badly. I dont know why.

"Lon Chaney is not a beauty, but what matinée idol can compete with him?

"He's different every time. Perhaps that's it. Look at Jack Gilbert in his three last big rôles—each one as different as if it had been played by a new man—'The Big Parade,' 'The Merry Widow' and 'La Bohème.' Not being altogether too handsome, Jack could change his looks and submerge himself in the character visualized by the author. Creating those parts made him famous.

"VARIETY of rôles means length of life on the screen. I've played everything known to a scenario writer, I believe, and that's why I'm never out of work.

"One picture shows me as a well-groomed man of the world, the next, I'm a hobo—again, I'm seen in a blue-shirt part, and after that as a dashing Italian army officer. Bowery toughs and Little Ministers are figures in my past, and very modern bootleggers and an unsympathetic young husband of the nineties are also there.

"One day I wear a mustache—the next I'm clean-shaven—again I have a slight goatee. I part my hair, or I wear it straight back. I'm never exactly the same, so that no director can think of me and say: 'Oh, not MacDonald—he isn't the type!' I haven't a type, because I dont walk in a rut.

"I believe that fans are finding their favorites interesting when they dont know what those favorites will be like next time. Thomas Meighan stopped being a great drawing card because he traded too long on his good looks. He's a good actor and ought not to be in the arrow-collar class.

"LOOKS have held back Richard Dix, but if they give him a few more 'Vanishing Americans,' the public will rise to him mightily.

"If you are a struggling actor, pray for mediocrity in looks.

"The breaks ahead for this year will go to the interesting man who is aware and looking for 'em. Believe me, I'm rising early and keeping my eyes wide open!

"A good motto for all in the profession who are doing the same is: 'Dont be yourself—too often!'"

MacDonald has been leading man for almost all the beauties in pictures. But he hasn't been selected because he can lift a graceful eyebrow or look pretty in the clinches. The girls like him because he can play anything from a sap to a rough-neck.

Someday, MacDonald says he is going to be a director. When the furrows begin to line his face, he will not be in front of the camera, asking the cameraman for softer lighting or struggling for better camera angles. He hopes to be standing back of the camera, with a script in his hand. Back of the camera is the happy land where there is no worrying about who gets the most close-ups and who steals the picture.

You cant steal a picture away from a director. And that's the little position that MacDonald hopes to fill some of these days.

MacDonald serves up his heroes in all styles. He can change his type to suit Clara, or Constance, or Anna Q., or Norma. All of which proves that he's a bright young man

All Aboard the Limerick Liner

To Spain, that famed Land of Romance,
We are sailing—so here is your chance
To join in the trip
On the Limerick ship;
But apply for your place in advance.

And, of course, we dont need to explain
That the joy of this journey wont wane,
You'll return with a sigh,
And as time passes by
You will build many "Castles in Spain."

If there's one señorita who's sweeter
Than Miss Astor, then we'd like to meet her;
Every grandee in Spain
Has wooed her in vain,
Pola Negri says she'll masquerade
As *Carmen*, the bold gypsy maid;
With her gay tambourine,
She will dance for the queen

Bebe Daniels a wager will pay,
That she made with a señor one day,
A donkey she'll ride
Dressed up like a bride

Richee

If you're keen about men who are Spanish,
Señor Tony Moreno will banish
All thoughts—goodness knows!
Of American Beaux.

Are you going to be one of the lucky passengers on The Limerick Liner? We have $50.00 to divide among five writers of clever lines. Remember that the line you submit to complete a limerick must rhyme with the first two. Send as many as you like before June 20. Address: Limerick Contest, 175 Duffield St., Brooklyn, N. Y.

Ricardo Cortez looks much more
Like your dream of a Toreador
Than any you've seen
On the stage or the screen

Rip Van Winkle Does His Stuff at the Movies

IT was just twenty years ago that Rip Van Winkle, shaking himself free of the Catskill cataleptic condition—which had stretched him out cold for a couple of decades—rubbed his eyes, yawned, and in the words of the Eternal Woman, who has just recovered from a fainting spell, muttered to himself—"Where am I?".

Old Rip drank in a draught of mountain air, pulled himself together, and stalked down to the village. As he plodded along, he wondered if things had changed much during his long sleep. He admitted there had been some changes, but not enough to cause one to wake up out of a nice nap. Yes, the horseless carriages had come, but otherwise it was the same old army game of Life.

Thus had Rip reflected as he scanned the horizon. He plodded on in thoughtful retrospection 'til he reached the village. As he heard the taunts of the children, shouting—"Does your mother know you're out?" —and "Skiddoo, Twenty-three for You!"—he realized that Youth was unchanged in its heedless disrespect of Age. Having been in the long bromide of sleep, it was natural that he should give expression to bromides of wisdom. So as he reached the pier of the Albany Day Line, one might have heard him mumble to himself—"A prophet is without honor in his own country," etc.

YES, Rip would shake the dust of Catskill from his feet. He would go to New York. Perhaps the big magic city at the end of the Hudson could waft him away in a new dream. Anyway, Rip was content to try it. Not being a night-boat traveler, he scorned the night boat.

And wakes up without missing a thing

By LAURENCE REID

His purpose was to stay awake—not to be crooned to sleep in a horizontal position. On a day boat he knew that he would keep awake thru the impossibility of sleeping in a vertical position. At least, he had confidence that he was not a somnambulist.

So Rip reached New York. He had run away from his wife to lose himself in sleep—and he had run away from the vast silence of the mountains to lose himself in the ceaseless activity of the big city.

Now that he was in the town founded by his own Dutch ancestors, he had no place to go. Unlike a visiting buyer, there was no one to extend him welcome, no body of citizens to escort him to the mayor, no municipal mogul to give him the key to the city. He was friendless and alone. And yet he was happy to be free of the Sand Man and his Slumber.

RIP plodded along. It was nearing dusk when he approached the Flatiron Building. He paused and gazed upward at the imposing pile of granite. Could it be that they had moved his mountain to the city? He would escape from it. And so he wandered along and finally reached a nickelodeon, the *Bijou Dream*.

Ah, here was something that was absolutely new under the sun. Time had not wrought many changes during his long nap, but it had brought the motion picture. As he read the poster of "The Great Robbery," he was seized with a great impulse to see Life without having to participate in it. The horseless carriage he called one of Satan's contraptions. He wasn't exactly sure but what the motion picture was one of Satan's inventions—but at least, in watching it he would run no risk of losing his life.

So it was that on this eventful night—just twenty years ago—that Rip Van Winkle, of the Catskill Van Winkles—and being of sound mind and body, paid his nickel and entered the *Bijou Dream* to see "The Great Train Robbery."

He took a seat in the rear of the theater, more of a bandbox than an auditorium. He was waiting to be shown what the motion picture had to offer. Directly above his head was a sort of coop in which was a machine that sputtered. Thru a small aperture in the front of it a light gleamed forth and illuminated the white canvas which was stretched on the asbestos curtain. Down in the orchestra pit a girl thumped a piano and a tenor who had seen better days and voice rendered "Silver Threads Among the Gold."

RIP became self-conscious, wondering if the song was directed at his unshorn locks and beard that had turned from Alaskan gold to German silver during his deep repose on the mountain.

The song finished, the singer departed, but the pianist continued to strum the keys with much *agitato*—and *fortissimo*. Something in the black coop over Rip's head sputtered like a crack of lightning—and immediately the canvas lighted up with figures that moved as if they had life.

Rip's eyes were glued to the screen. The train pounding along the rails was something new to his vision. During the long sleep he had even missed hearing the whistle of the 5.15 local. So long as the action contained such movement, he had no fear of losing consciousness.

Then something happened. The train disappeared from the screen—disappeared as if some unseen force had lifted it into some unseen realm. In its place was an announcement reading—"One minute please." Yes, the machine had broken down—it had broken down in the little black coop above Rip's head.

What had always been a natural impulse with Van Winkle took advantage of him now. What happened? Simply that Rip went calmly and quietly into sleep. There was nothing else for him to do—nothing to occupy his mind except a long dreamless slumber.

The machine was repaired and "The Great Train Robbery" went on without further interruptions. But neither trains nor robberies nor rain nor snow nor heat nor gloom of night could stay Rip from the slow completion of his appointed nap.

. . . . . .

IT was just twenty years later that Rip Van Winkle, of the Catskill Van Winkles, awoke from his long nap in the *Bijou Dream*, rubbed his eyes, stirred himself and in the words of the Eternal Woman, who has just recovered from a fainting spell, muttered to himself—"Where am I?"

Remember that he had gone to sleep in the middle of the "The Great Train Robbery." Remember that his philosophy of life was that it's the old army game—and that he believed that there was nothing new under the sun.

He looked about him. And he did admit there had been some changes in the theater. The hard, golden-oak seat in which he sat twenty years before had in some mysterious fashion been upholstered in some rich red fabric. He had entered the theater and found his own seat. Yet here were pretty ushers, attired in neat, but not gaudy, uniforms, escorting people, like himself, to their chairs.

RIP could scarcely believe his tired Old Testament eyes.

"Why the theater has grown and budded and flowered," he mumbled to himself.

(*Continued on page* 105)

Fair and Warmer—With Cool Breezes

Autrey

Not a sail—just a big feather fan. If a strong wind should blow up, Olive Borden would be carried away. Who says that the girls dont wear enough clothes?

"The Fountain Fan," carried by Mabel Coleman, a Cecil B. De Mille player

Below is Leatrice Joy with a Hawaiian fan. Correctly used by the Island ladies, it is a great aid to flirtation. Miss Joy bought it as an accessory to her costume for a Hawaiian fancy dress party

An elaborate costume worn by Marion Davies in "The Red Mill." The fan is of ostrich feathers and the gown is silver lace, decked with ermine tails

The correct Japanese costume to go with the fan—worn by Dorothy Dwan

G. E. Baxter

THAT'S OUT

Some random shots by Tamar Lane. With pictures by Harry Taskey

Are Harold's Glasses Worth $19,970 per Week?

WE have to hand it to Harold Lloyd for being candid. In a conversation recently, Harold said, "Minus my comedy glasses I would be worth $15 to $30 per week as a ribbon clerk. When I put them on, I am able to earn a little more" (about $20,000 per week). "When I take them off, I walk unknown and unheralded thru the streets."

But There Are Others

THERE is a lot of truth in what Harold says. However, he is not the only screen star who depends largely upon some "prop" for popularity.

For instance, what would Fred Thomson do without a horse?

Theodore Roberts without his cigar?

Adolphe Menjou without his mustache?

Tom Mix without his sombrero?

The Panic Is On!

HAS Paramount no consideration for a poor public?

Not satisfied with having foisted Fannie Hurst's $50,000 prize lemon, "Mannequin," onto the screen-going public, Paramount now announces that it is going to start another similar $50,000 contest in search of a good (?) screen story.

If the winner of the next contest is as good as "Mannequin," theatergoers had better start a collection for a $50,000 fund to keep it OFF the screen.

Will Fans Like Norma As a Comédienne?

A PREVIEW of the screen version of "Kiki," given in Hollywood recently, reveals the fact that Norma Talmadge is at last going to give the screen something different in the way of characterization.

Norma makes good as a comédienne and the general public is going to enjoy the film immensely.

It will be interesting, however, to note what Norma's ardent admirers think of her departure from the type of rôles she has played in for so many years. They may not care for her in such a slap-stick rôle as "Kiki."

Perhaps, as in the case of Mary Pickford and many other stars, she will be forced back into her old line of work. Merely because most fans do not care to see their favorites try anything new.

Bughouse Fable

ONCE an assistant director said "No" to the director.

P. S.—He isn't an assistant any more.

Watch That Garbo Girl?

FILM companies send out tons of publicity bunkum and spend small fortunes in trying to force certain screen players down the throats of the public as stars.

Then along comes an actress like Greta Garbo, without any blare of publicity trumpets, and in one picture, "The Torrent," she makes more progress and acquires more popularity than any other player of the year. Greta Garbo appears to have the making of one of the greatest stars in recent film history.

Here They Are Again!

IT will be remembered that last month this department called attention to the fact that it was impossible for a writer to criticize Thomas Meighan or to praise Gloria Swanson without getting a caustic letter from screen fans.

Well, here's some more proof! A reader from Salt Lake City writes:

"Dear Mr. Lane: I take it that your department has

(Continued on page 95)

Honorable Mention

Laurence Reid selects the outstanding performances of the month

Norma Talmadge deserts her tearful and sentimental rôles and plays frank, slap-stick comedy in "Kiki." You'll like her performance of the vivacious and piquant Parisian *gamine*

Marion Davies masquerades as a boy in "Beverly of Graustark." Her portrayal has lightness, gaiety and irresistible charm

Most of the honors this month go to the comedians. How could we leave out Harold Lloyd in his new farce hit, "For Heaven's Sake!"

Don't let us forget Norma Shearer and Charles Emmett Mack in "The Devil's Circus"

Adolphe Menjou may step to the head of the class for "A Social Celebrity"

Harold Lloyd in his new hit, "For Heaven's Sake!"

By LAURENCE REID

The Picture Parade

For Heaven's Sake—Comedy

THE begoggled Harold Lloyd is back again in a rollicking number entitled "For Heaven's Sake." While it does not approach the previous comedy, "The Freshman," it, nevertheless, is generously sprinkled with laughs—and we highly recommend it as one of the best cures for a chronic grouch or a bad disposition that has appeared in a long time. Comparing it to "The Freshman" is hardly fair, for in that opus Harold scaled the heights. Here he steps a rung or three down the ladder and emerges more like the comedian of his earlier films.

In many respects, Lloyd resembles more the agile, slender youth who put over the "Lonesome Luke" comedies. There is no striving on his part to create a laugh. Everything is worked out spontaneously and we see a continuous flow of "gags" and "business"—all of which have a definite place in the action.

The story is rather slight, but it is treated freshly. It tells in simple fashion—and tells it adroitly, the yarn of a rich young man who Belongs and a poor, but pretty girl who misses out in the social scale. The youth, frantically engaged in an effort to get rid of his "jack," suddenly finds himself promoting an underworld mission for down-and-outers, the girl being the daughter of the kindly old keeper.

The piece keeps going at a neat pace and carries the stuff to drive dull care away. Most of the bright spots are brought out while Harold is active on the streets. The hilarious episodes are those which take place on street-cars and busses—with the finish presenting a chase which is not only different, but which also rocks with gags and laughter.

The girl, who figures so prominently that Harold may indulge in his antics to win her—is Jobyna Ralston. She makes a very pleasing heroine. The others help Harold in dishing up the fun.—*Paramount.*

Kiki—Comedy-Romance

HERE is a rattling good number for Norma Talmadge. While the star does not quite come up to expectations in the rôle made famous by Lenore Ulric on the stage, she, nevertheless, shows that she is a good girl as well as a first-rate comédienne. The piece is "gagged" more than the original stage version. But it is so filled with situations, slap-stick and laughs that there's no chance for it to fail.

Norma goes Normand or Fazenda in the way she falls over couches, gets kicked out in the alley, kicks a valet around and carries on like a roughneck—and there is so much doing that one doesn't think how trifling is the plot.

The piece follows the original in all of its essential points and presents the love of a street *gamine* for a

William Boyd and Elinor Fair in "The Volga Boatman"

Douglas MacLean and Margaret Morris in "That's My Baby!"

Esther Ralston and Jack Holt in "The Blind Goddess"

theatrical manager. It calls for the play of quick wits on *Kiki's* part, but she gets away with it—because she is a good girl. The supporting cast is good—with Ronald Colman, Marc MacDermott and others contributing first-rate performances.—*First National.*

The Devil's Circus—Drama

HERE is drama—drama touched with tragedy and carrying a strong religious *motif*. One can see a foreign influence over this number. It has an atmosphere—a flair for situation which is distinct from the American methods of treatment. And so Benjamin Christianson, a Scandinavian, takes his bow.

The picture has his personality stamped all over it. He tells his tale simply and forcefully—a tale of a man who found God and a girl who lost Him thru the same bitter experience.

There is a circus background with Norma Shearer, in the rôle of an aerialist, giving one of the best performances of her career. She has many eloquent moments, and so has Charles Emmett Mack who discovers, after a whirl of vicissitudes, that he is useful to himself and to humanity.

There is a breath-taking climax when Norma topples from her trapeze and lands among some performing lions. It saves the picture. The story is not such great shakes, but the direction shows imagination and a knowledge of dramatic values.—*Metro-Goldwyn.*

Whispering Smith—Melodrama

IT'S a likely melodrama which has been made out of Frank H. Spearman's novel, "Whispering Smith." While it is a perfectly obvious affair—while you can spot its finish from the opening scene, it manages to muster up enough strength in its action and incident to hold you in a fairly tight embrace.

The picture, naturally, shows the triumph of virtue over villainy—with a central character depicted as one of those soft-spoken men whose actions carry dynamite. He, it is, who comes West and with the co-operation of a young engineer, puts to rout the railroad bandits. There's a lot of gun-toting and plenty of hard looks. And to keep it from becoming too strenuous, a romance intrudes here and there to temper it. The picture suffices to keep you interested. You'll like the quiet, forceful acting by H. B. Warner.—*Producers Distributing Corp.*

Dolores Costello in "Bride of the Storm"

Bride of the Storm—Melodrama

A GOOD old-fashioned melodrama is unfolded in "Bride of the Storm"—one that serves up enough action to satisfy even the cash customers. True, it hasn't much to recommend it if you are seeking something out of the ordinary. It is a picture that has a lot to do with waving the flag.

A mother and daughter start for the Orient on a steamer which is wrecked. They are cast upon a lonely isle where the light is in charge of a family that has worked on the job for three generations. The girl grows up after her mother's death—without any knowledge of her mother tongue other than the words and melody of "Maryland, My Maryland."

What follows is the romance—taken care of by the heroine and a young ensign who hails from Maryland. The picture calls for some bang-up fights and a lot of rescue work. The acting is in the capable hands of Dolores Costello, who looks very attractive and plays her part with spirit. Tyrone Power, John Harron and Sheldon Lewis are also competent.—*Warner Brothers.*

Beverly of Graustark—Romantic Drama

MARION DAVIES certainly demonstrates without any room for argument that she is one of the best light comédiennes of the screen. She found her *forte* with "Little Old New York," and with each succeeding picture she has been adding to her histrionic stature. There is no one who comes to mind who can masquerade as a youth with so much spirit and grace and conviction.

The Graustark pattern has been ground thru the movie mill a good many times—but it is always welcome when it is well done. In this instance, liberties have been taken with McCutcheon's original yarn. The w. k. Davies flair for masquerade had to be expressed. So

June Marlowe and Rin-Tin-Tin in "The Night Cry"

Allan Forrest and Anita Stewart in "The Prince of Pilsen"

H. B. Warner in "Whispering Smith"

Presto—Chango—the heroine dons masculine clothes—and gets away with it. The plot, from this premise, is easy to anticipate. It is just a question of time before she will be exposed as an impostor.

The picture contains oodles of sentiment and romance—and more than a tiny spark of adventure. It is lavishly mounted—and the situations are well timed to bring out every important incident and episode.

The star is really amusing in this film—and she wears her clothes well. As for Roy D'Arcy, his performance of the wicked general is a study in grace and poise. Antonio Moreno plays the hero in the approved romantic manner. — *Cosmopolitan-Metro-Goldwyn.*

The Volga Boatman—Drama

WERE it not for the individual touches of De Mille—who reveals his artistic hand in some typical shots of exquisite moving scenes, this picture would not have much to recommend it. As screen drama, it is pretty feeble stuff—stuff that gets out of Russian character. If you can imagine the Reds and the Whites settling their troubles, then you can swallow this plot. The accepted Russian mood and manner is discarded in order to present the country singing a swan song.

One minute we see devastation and horror—and the next minute the unhealthy situations are sprinkled with sweetened water. In other words, De Mille does not paint accurately. He allows his perspective to be swallowed up in a flair for pretty pictures and postures. He is all for the color of the thing. On that score we have no quarrel with him.

"The Volga Boatman" should have been a work of pathos. It should have been kept to its tragic key. The boatman, a Red, discards the leashes of tyranny while the Princess, a White, is subjected to all kinds of humiliations. In the end after various intrigues the Volgarian gets his reward.

De Mille has exercised his good taste for opulent scenes. There are many beautiful backgrounds. But his story gets away from him and never convinces as a slice of Russian life. The acting is competent enough—with William Boyd and Victor Varconi standing forth with sincere performances.—*Producers Distributing Corp.*

Laura La Plante in "The Midnight Sun"

That's My Baby—Comedy

IT'S a high mark that Douglas MacLean hits with this picture. Memories of his "Twenty-three and a Half Hours' Leave" come back to us in the way the present opus is treated. Which is another way of saying that it has plenty of sparkle and ginger. There is only a brief spell when the piece runs dry in humor. It overflows with lots of laughter the minute the Baby is introduced—a Baby played by the midget, Harry Earles. He changes the complexion of the story. If you remember "The Unholy Three" (and there's no reason why you should forget it), you also remember the midget's performance.

The story isn't so much, but it is perfectly done. It has to do with a couple of bachelors—one of whom, the hero, falls in love so madly that the romance causes the partner to register the utmost disgust. Just as Mr. Hero is about to leave for the church, he is advised that Miss Bride has eloped. So the love-sick youth renounces women forever until an hour later when he notices a damsel in distress. She has sprained her ankle.

There is a lot of gentle slap-stick introduced—which keeps MacLean and Earles extremely busy. The star performs in his usual bewildered manner and Claude Gillingwater makes an excellent comedy foil with his exaggerated scowls. This picture is certainly fair enough.—*Paramount.*

The Night Cry—Melodrama

HERE is an out-and-out thriller, one that is somewhat different from the usual plot concerning Rin-Tin-Tin, the he-hound of Hollywood. In one respect it is similar to the original yarn that featured Strongheart. Whereas the latter dog was accused of being a cattle

(*Continued on page* 80)

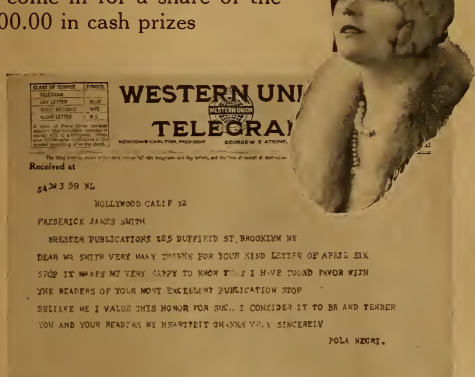
Pola Leads Them All

In the popularity vote, which was an important part of YOUR OPINION Contest, Pola Negri takes her place at the tip-top. She will greet you on the cover of the September MOTION PICTURE MAGAZINE. The standing of other leading players will be seen on the opposite page

Every portrait of the inscrutable Pola seems more interesting than the last. This one she had made for the thousands of readers whose votes selected her as the most popular actress on the screen. In the smaller costume picture you will be reminded of "Forbidden Paradise," which her admirers still regard as one of her best pictures. You will see her soon with Tom Moore in "Naughty, But Good"

Are You Among the Winners?

Winners in YOUR OPINION Contest are announced on this page. You will want to see if you come in for a share of the $2,500.00 in cash prizes


WESTERN UNI
TELEGRA
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS
Received at
HOLLYWOOD CALIF 12
FREDERICK JAMES SMITH
BRESSER PUBLICATIONS 125 DUFFIELD ST. BROOKLYN NY
DEAR MR SMITH VERY MANY THANKS FOR YOUR KIND LETTER OF APRIL SIX
STOP IT MAKES ME VERY HAPPY TO KNOW THAT I HAVE FOUND FAVOR WITH
THE READERS OF YOUR MOST EXCELLENT PUBLICATION STOP
BELIEVE ME I VALUE THIS HONOR FOR SUCH I CONSIDER IT TO BE AND TENDER
YOU AND YOUR READERS MY HEARTFELT THANKS VERY SINCERELY
POLA NEGRI.

WE know how anxiously you have been waiting for the announcement of the winners in YOUR OPINION Contest, which in its various phases interested thousands of readers during the months it was featured by MOTION PICTURE MAGAZINE, MOTION PICTURE CLASSIC, and MOVIE MONTHLY. You have been very patient in your realization of the enormous task the judges had in reading the manuscripts of these amateur criticisms of motion pictures and finally in choosing the 105 best ones for which $2,500.00 in cash prizes is being awarded.

You are entitled to know the points on which the judges agreed to base their judgment in choosing the winning criticisms. Briefly, the following considerations were kept in mind:

1. We are not to be influenced by our own opinions of the picture reviewed.

2. We want opinions, not synopses of pictures.

3. Those who seem to observe and to consider all of the many elements of a perfect picture are to be commended.

4. Simplicity and brevity are to be considered as meritorious elements.

5. Unless we feel sure that the reviewer is wrong in his or her estimate of a picture's merits or demerits, we are to make due allowance for differences of opinion.

6. Literary style and poetic expression are to be commended, but not when they oppose simplicity and brevity.

7. We are not to consider whether the picture reviewed is important or great or whether the opinion is favorable or unfavorable.

8. Neatness of manuscripts should carry some but not great weight.

Now for the prizes:

The first prize of $1,000.00 goes to Karlene A. Armstrong, Eighth Street and Sixty-fourth Avenue, Philadelphia, for her opinion of "The Big Parade." Miss Armstrong is the winner, not because she was a motor-truck driver in the Great War, not because she typed her review neatly and mounted it on the back of the picture of John Gilbert cut out from the front cover of the January, 1926, MOTION PICTURE CLASSIC; but because she gave an excellent review of this picture.

M. Seklemian, P. O. Box 134, Fresno, California, wins the second prize of $100.00, not because he is an artist and artistically mounted his review on cardboard together with an excellent sketch of Emil Jannings; but because his review of "The Last Laugh" contained many fine qualities.

(Continued on page 108)

The Most Popular Actresses

Pola Negri	27599
Mary Pickford	18766
Gloria Swanson	11462
Norma Talmadge	10296
Lillian Gish	4422
Colleen Moore	3652
Mary Carr	2464
Lois Wilson	2310
Leatrice Joy	1309
Marion Davies	1287
Constance Talmadge	1177
Norma Shearer	1144
Corinne Griffith	1076
Mae Murray	1002
Bebe Daniels	989
Betty Bronson	979
Alice Terry	946
Betty Compson	627
Anna Q. Nilsson	594
Blanche Sweet	385

The Most Popular Actors

Richard Dix	11561
Rudolph Valentino	10956
Richard Barthelmess	9328
Eugene O'Brien	8697
Ramon Novarro	6215
Lloyd Hughes	5379
Ben Lyon	5291
Douglas Fairbanks	4521
John Gilbert	2827
Thomas Meighan	2288
Rod La Rocque	1144
Harold Lloyd	1096
Milton Sills	1034
Lon Chaney	1023
Ronald Colman	858
Tom Mix	792
Lionel Barrymore	759
Adolphe Menjou	693
Ricardo Cortez	605
Lewis Stone	594

Stars of the Midsummer

Kesslere
Clive Brook
June 1

Mae Allison
June 14

Ernest Torrence
June 26

Blanche Sweet
June 18

Freulich
Robert Agnew
June 4

"Shall I Go Into the Movies?"

Marion Meyer Drew will cast your horoscope and tell you if the stars forecast a career for you in the movies

Emily M., October 12th:

YOUR horoscope is really rather good for connection with the motion picture world, but, my dear girl, if that was your ambition, why, oh, why, didn't you take the opportunity for a break into that closely hedged field when it was offered you? Your age, altho by no means advanced, would now constitute a slight barrier, for you are a bit too mature to play flapper parts and not quite old enough for the mother rôles, while the lack of screen experience would tell against you in essaying dramatic parts where age is not quite so vital. You see, the camera registers every trifling line and contour that the eye does not notice, and even a girl of twenty will sometimes appear to be years older than she actually is. My best advice to you is to keep on with your secretarial work and then ten years from now to try your luck at playing mature parts.

Eileen M. B., October 6th:

I CANNOT imagine your becoming seriously interested in motion picture work, for your date of birth reveals a rather serious and studious nature, fond of the luxuries and beauties of life, but not at all desirous of pushing itself forward and winning the applause of the multitude —in fact, you are rather exclusive and apt to look down upon popular taste. You will have a love affair in three years which will be your best opportunity for marriage and I advise you to prepare yourself for a career in catering to the fancies of your husband. He will be hard to please, but you will be able to do it—if you want to.

J. W. McE., January 3rd:

TEN years from now you'll laugh at the idea that you ever wanted to go into the movies, for by that time you'll be studying law unless something or somebody has altered your natural inclinations thru pure force of circumstances. You have a brilliant mind and will be successful, but be very careful of health, money and reputation during the period from 1930 to 1933, as that will be one of the most difficult times of your entire life.

Marta R., January 15th:

YOUR chart is a very strong one for connection with all varieties of art and drama, the exact time of birth being the deciding factor as to what particular form of such work would attract you most. I can well believe that you would be successful in motion picture work, however, and can advise you to follow up the start you have already made. Your chart indicates a good many difficulties in the present year and the early part of 1927, and setbacks at this time are to be expected. Look at these in the light of purely temporary difficulties and do not allow them to discourage you too much. But be careful at all times of taking undue risks in your work and for the coming year make it a rule not to handle machinery, chemicals or dangerous weapons of any kind.

(*Continued on page* 117)

EDITOR'S NOTE: **The Editor of MOTION PICTURE MAGAZINE hopes that this department will be of benefit as well as entertainment to its readers, but neither this publication nor the writer of this department can assume responsibility for any statements made herein, because inaccurate data is sometimes furnished even tho the sender may have every reason to believe it correct.**

All comments made are based on Astrological rules. In order to apply these rules to the Horoscope of the individual, the following facts about yourself must be submitted:

Your date of birth.

Your year of birth.

City or nearest town and county of birth.

The hour and minute of the day or night.

Sex.

The Hard, Hard Life of a Handsome Hero

Norman Kerry devotes a day to his Art and finally breaks down under the strain

By
Helen Louise Walker

Everyone tells jokes to Mr. Kerry. He's a great audience. To your right, you see him doing his best to be serious in a scene with Charles Puffy

INTERVIEWING Norman Kerry is not without its difficulties, altho it is apt to be a hilarious experience. Mine was.

I had been invited by the publicity department to have lunch with the gentleman and I arrived a trifle early on a wet and soggy morning. Escorted by a member of the staff, I arrived at the set where Mr. Kerry was working. He did not look particularly cheerful. The man who had me in charge approached him and informed him of the plan for lunch.

"Oh, goody! goody!" remarked Mr. Kerry, wanly. His enthusiasm seemed a bit forced.

He revived, however, when lunch time arrived and made a determined effort to be cordial. We proceeded to the restaurant, our progress being retarded by numerous individuals who stopped us to tell Norman funny stories. Everyone on the lot, who has a joke, it seems, rushes at once to tell it to him. His comments are funnier than the stories—but not always printable.

ONCE seated at a table, Mr. Kerry began divesting himself of the more restricting articles of his attire. He was dressed as a soldier-prince—or something like that—of a mythical kingdom and he looked most dashing. First he unwound yards and yards of gold sash from about his waist. Then he unhooked the very tight coat of his uniform with a huge sigh of relief—something like an obese lady getting out of her stays. The staff member began to look uneasy. His responsibilities as chaperon seemed to weigh on him considerably. His fears were unfounded, however, for the process of disrobing ceased here.

Food was ordered and arrived amid a running fire of quips from Norman, inducing hysterical giggling among the waitresses and much mirth at near-by tables.

People on their way in and out of the restaurant paused to tell Norman more jokes. The aisles became congested. There was a howl as he poked one man vigorously with a fork. I took it that the joke had been a bad one—I could not hear it for the confusion. Suddenly he turned to me energetically with, "Now let's do the interview! I was born—yes—some time ago! Would you like to know what I think of the League of Nations?" He was determined to be helpful.

I NEVER learned his opinion of the League—if any—as more people stopped just then and a near scuffle ensued. The anxious chaperon, possibly with an eye to the safety of the china, suggested that we consider luncheon over and go on to Mr. Kerry's dressing-room to talk. A car was called — stars of Mr. Kerry's magnitude are not expected to walk to their dressing-rooms—and half a dozen people accompanied us.

In the comparative calm of the dressing-room, Mr. Kerry ascended to loftier realms.

"You may say for me," he remarked, assuming an air of ludicrous pomposity, "that after mature consideration I have reached the conclusion that the story is the thing.

"Also art," he went on with dignity, "I love my art—every Saturday night."

I WAS impressed. But we were doomed to interruptions.

"Norman Kerry wanted on the set!" shouted a voice from the outer regions. "Hi, Norman—they're waiting for you!"

"Indeed? I am pained to hear it."

With assistance from two or three of the purveyors of funny stories, he managed to get hooked into the uniform. The sash was rewound about his person and the make-up was retouched. We entered the waiting car and rode at least half a block to the stage.

Mr. Kerry went into rehearsal and I thought I might as well go home. As I reached the door, there was a shout and he dashed after me with a much-grieved expression.

"You aren't going!" he cried. "With the interview not half finished? Is that any way to do? Come right back here and sit down!"

(*Continued on page 97*)

WHOSE HAND?

F. Vance de Revere gives you a character reading of three more stars. Can you guess the owners of these hands?

Nishiyama

THIS long hand, with its very long slender fingers, would indicate a lean, muscular person, tall in stature and with an oblong face. A man with this type of hand is, as a rule, a student of subjects which are out of the ordinary. Human nature is especially interesting to them. The owner of this hand would be inclined to be silent and secretive, a thinker. The long fingers, with the square finger tips, would denote a person who is careful over little matters and in any work he attempted would be very patient over details, noticing quickly the little things that would be passed by unnoticed by a different type. The developed joints show a philosophical and an analytical mind. There is great strength in these fingers and ability to accomplish things by their use. Decided mechanical ability is shown here. The long thumb would indicate a strong will. The long second phalanx of the thumb would denote a person who has a logical turn of mind and reasons things out. The first phalanx of the thumb shows a frank, out-spoken, honest person. The firm, hard palm shows an active, restless nature. The third finger is dominate, giving artistic taste and dramatic ability, altho the good length of the first finger shows executive ability. The little finger stands apart from the others, showing an independent nature; a person more independent in his thinking than in his actions, but independent in both. This hand differs greatly from most of the others analyzed.

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F. Vance de Revere

THIS very youthful hand belongs to one of the new people in the Movies and, one who has characteristics, both in her face and hand, which should make her a successful person. The young lady's character is in the formative state, and time will tell whether she develops her latent possibilities to their fullest extent. This hand shows, vocationally, a number of possibilities and a person who could do well with training in other vocations. Notice the waist-line formation of her thumb, which proves her to be a very tactful, diplomatic person, one who always says the right thing at the right time. The thumb has good length and shows development of the will faculties, a person who is persistent, with much determination and good judgment. Great love of luxury and taste for nice and harmonious surroundings are shown in her hand. The smooth-jointed, tapering fingers, with their cushioned finger tips denote a sensitive, emotional nature, highly inspirational, intuitive and very susceptible emotionally to both music and color. The flexibility of her hand denotes a very social nature, an individual who likes companionship of people and one who talks easily. The first finger dominates, giving ability to dominate people and situations. This domination would be unconsciously done and never thru force but thru affection and respect which she calls forth. There is evidence, in this hand, of an affectionate disposition. Her finger tips are mixed and her whole hand shows ability in the use of her hands.

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F. Vance de Revere

THIS hand, like its owner, is very individual. It is a very versatile hand showing a person of a restless, active nature, one with excellent ideas and one who is mentally alert. Such an individual is adaptable to both people and circumstances, clever but frequently erratic in the application of his or her talents. However, in this case, there are signs in her face which would contradict the latter part of this statement, giving good judgment, persistency and determination. A strong line of head rules the hand, this too, would indicate that she would choose the best of her talents and add to this the versatility of the others. She has a well-developed thumb, showing good ability to reason logically and a strong will. The thumb also indicates a frank, out-spoken nature, a person who expresses her thoughts in an honest, fearless, straightforward manner. The smooth-jointed fingers and the cushioned finger tips give evidence of a highly inspirational, sensitive, intuitive nature. This, combined with other faculties, gives her little difficulty in understanding the different dispositions with which she comes in contact. The phalanges of the fingers show a person who is a good judge of food stuffs. There are signs of an affectionate disposition and good conversational ability. The square formation at the base of the thumb indicates musical ability. This hand also shows one who would be greatly interested in mysticism, the occult, or anything unusual, and one who likes travel and change. An independent person, both in thought and action.

All rights reserved.
F. Vance de Revere

Editor's Note.—On page 93, you will find the pictures of the stars whose hands were analyzed last month. In the August Issue, F. Vance de Revere will continue her fascinating hand readings of the prominent stars.

YES and NO

SAY IT WITH LETTERS

Have you a kick against the movies? Then dont suffer in silence. Write us a letter about it. Have you a favorite that you want to tell the world about? Then remember that it isn't fair to keep the good news to yourself. This department is devoted to your opinions and you are the boss of this page

THE writer is submitting the following criticisms, due to the fact of your excellent department called "Yes and No." However, he wonders if you are bold enough to print this missive in your next issue. Here goes!

AT'S MORE IMPOSSIBLE THAN——

De Mille picture without a fancy plumbing set or a fabulous om scene.

om Meighan production without a few children.

entury comedy that is actually funny.

intelligent Elinor Glyn opus, that smacks of real sex ity.

arl Laemmle super "Jewel Production," costing over fifty nd dollars, without a mob scene.

r viewing Cecil De Mille productions for a long period of have arrived at the conclusion that this redoubtable director e in cahoots with the Crane Plumbing Supply Company. waiting with feverish nerves his coming production, "The Boatman," because, knowing this story takes place in the Russian outdoors, I can hardly wait to see what sort of ions he can create, when the plumbing must be outdoors, to locale.

Meighan with his sweet smile, and the ever-old plot of to jail for my brother's crime," must be preparing to President. I seriously doubt if any former presidential te has ever had his photograph taken romping with the more times than that big wholesome butter-and-egg man However, Mr. Meighan shows his business acumen by ice to old ladies, children, and dogs, as he still seems more

Spurr

We happen to have an independent motion picture concern up our way. Last winter Marguerite de la Motte and John Bowers played leads in a film made here. It was refreshing to find them refined, intelligent and sensible. Two splendid young people.

At present we have with us making another film, Wanda Hawley, Anne Cornwall, Thomas Santschi and Gareth Hughes. I have only seen Miss Hawley once, and then for just a moment, but Miss Cornwall and Mr. Hughes are, for want of a better expression, as nice as they can be. And the same goes for Mr. Santschi. I only hope more like them come up our way.

JOAN CLAYBORNE,
Tacoma, Washington.

Education Made a Pleasure

My sympathy with Miss Frieda Radack, of Brooklyn, in the April number.

I am an old-timer (born in 1860). When I was a lad, it was considered a waste of time even to read some of the books that are now adapted to the pictures. It seems to me that now—as a book, which took a week of catch moments in my youth to read and get any interest from, can be seen and comprehended in its essential parts in a four-reel movie, we are finding a royal road to education where the learning is an unalloyed pleasure for the young and a restful and serene enjoyment for the old. An antidote for jazzy, nervous excitement and for brooding melancholy as well.

Reverence for sacred things may be inculcated without carp or [illegible] and good morals commended without gush.

[illegible] lack of patronage and

Completely Herself

By DUNHAM THORP

"I dwelt alone
In a world of moan,
And my soul was a stagnant tide."

THESE lines are not whining; they are, rather, a simple statement of fact—the words of a man whose life was one of the greatest tragedies ever lived, not the least tragic item being the limitations of the man himself. A man who is, nevertheless, still the greatest poet produced by this country. But this is the record of an interview with Eleanor Boardman, not a criticism of Edgar Allan Poe.

Yet I'm not so far off, at that; for the above lines, if taken in the spirit indicated, will serve as a keynote for this article. And to this, Miss Boardman herself concurs.

I met Miss Boardman at her breakfast of baked apple and cream, scrambled eggs and mushrooms, coffee and —but anyhow, this is enough to show that she has tied her life to no dietary rule!

As I started to survey the lady, her eyes caught my attention and, holding

Miss Boardman is an individualist who has succeeded in spite of the rules and the formulas

it, told me something of this person with whom I had to deal. Even aside from their expression, they were most peculiar, for they were of a dull grey-green—ringed about with a narrow band of hazel! And they held an expression at first seeming as of sleepy somnolence, but as one looked closer the shallowness of this impression became obvious, and the one saw the expression held by them was one of self-contemplation. *In sum:* these were eyes far better suited to a creative than to an interpretative artist.

To the interviewer, Miss Boardman seems to wear no mask whatever; she presents, rather, her real "self"—what in religion is called the soul; and in metaphysics, the ego. And because of this disdain of all protective armor, she has suffered.

Because of the strong individuality of her character, Miss Boardman's greatest trouble has been to reduce to a livable minimum the friction between herself and her environment.

(*Continued on page 98*)

WHOSE HAND?

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THIS long hand, with its very long slender fingers, would indicate a lean, muscular person, tall in stature and with an oblong face. A man with this type of hand is, as a rule, a student of subject[illegible]

THIS very youthful hand belongs to one of the new people in the Movies and, one who has characteristics, both in her face and hand, which [illegible]

THIS hand, like its owner, is ver[illegible] dividual. It is a very versatile [illegible] showing a person of a restless, a[illegible]

Harold Dean Carsey

THREE BROTHERS

Ralph Forbes, Ronald Colman and Neil Hamilton are the trio of stars in the new thriller, "Beau Geste"—a big special that will soon claim your interest

YES and NO

SAY IT WITH LETTERS

Have you a kick against the movies? Then dont suffer in silence. Write us a letter about it. Have you a favorite that you want to tell the world about? Then remember that it isn't fair to keep the good news to yourself. This department is devoted to your opinions and you are the boss of this page

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WHAT'S MORE IMPOSSIBLE THAN——

A De Mille picture without a fancy plumbing set or a fabulous ballroom scene.

A Tom Meighan production without a few children.

A century comedy that is actually funny.

An intelligent Elinor Glyn opus, that smacks of real sex sincerity.

A Carl Laemmle super "Jewel Production," costing over fifty thousand dollars, without a mob scene.

After viewing Cecil De Mille productions for a long period of time, I have arrived at the conclusion that this redoubtable director must be in cahoots with the Crane Plumbing Supply Company. I am waiting with feverish nerves his coming production, "The Volga Boatman," because, knowing this story takes place in the great Russian outdoors, I can hardly wait to see what sort of innovations he can create, when the plumbing must be outdoors, to fit the locale.

Tom Meighan with his sweet smile, and the ever-old plot of "I'll go to jail for my brother's crime," must be preparing to run for President. I seriously doubt if any former presidential candidate has ever had his photograph taken romping with the kiddies more times than that big wholesome butter-and-egg man Tom. However, Mr. Meighan shows his business acumen by being nice to old ladies, children, and dogs, as he still seems more popular than his sexy competitors.

Now, speaking for Century comedies, their producers may try to make them really funny, but the public evidently thinks they are not to be laughed at and dont. When this organization finds out that freaks of nature and fat men must have ability to get by, they may in time turn out a sidesplitter.

The writer wonders if Elinor Glyn will ever grab the sex theme by the horns and turn out a book or production that is honest in its sex plot. Madame, it seems, would rather hint and convey than call a spade a spade. Sex is a reality and she knows that to leave a vague suggestive idea with the public is far more foul than to lay all the cards on the table. I believe the public is intelligent enough to be able to take their sex straight. If it were not true, Mr. Dreiser, Mencken, Nathan, or even the late Anatole France would have failed to be considered at all.

Mr. Carl Laemmle's super "Jewels," such as "The Phantom" and "The Hunchback," or his newer releases, are best appreciated by people who read subtitles aloud. Give Mr. Laemmle a mob, and Mr. Laemmle will give you a stupendous super "Jewel" production. Russia should serve as a halcyon field for this great producer of group photography. Does it not seem strange that some of the real literary masterpieces of potential and possible worth have yet to grace the silver-sheet, unmobbed by this company? However, a certain class of people will go to the flickering pictures and see a sincere portrayal of fine magnitude and ignore it completely by being entirely awed by a mob scene sequence.

GENE TOWNE,
Portland, Oregon.

Meeting the Film Folks

AFTER reading head-lines, usually wild ones, about film stars, it has been a pleasant relief to meet a few of these persons close up to observe them day after day and find for oneself that they are such genuinely nice folks.

We happen to have an independent motion picture concern up our way. Last winter Marguerite de la Motte and John Bowers played leads in a film made here. It was refreshing to find them refined, intelligent and sensible. Two splendid young people.

At present we have with us making another film, Wanda Hawley, Anne Cornwall, Thomas Santschi and Gareth Hughes. I have only seen Miss Hawley once, and then for just a moment, but Miss Cornwall and Mr. Hughes are, for want of a better expression, as nice as they can be. And the same goes for Mr. Santschi. I only hope more like them come up our way.

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Reverence for sacred things may be inculcated without carp or hypocrisy and good morals commended without gush.

Trash may be and will be limited by lack of patronage and merit rewarded substantially.

J. R. PATTERSON,
Newport, Washington.

How About Our Native Talent?

WE read in the papers every day about foreign actors and actresses coming to America to appear in our motion pictures. I dont see why the film producers dont put a stop to this. Few of them can speak a word of the English language when they come here and all they bring with them is a lot of temperament. That seems to be all that counts in the movies nowadays. You seldom hear of our stars appearing in Swedish or Polish pictures. You may think this a joke, but it really is the truth. I ought to be a fair judge of the movies, for I have already seen sixty-five pictures in the last three months.

R. H.,
Minneapolis, Minnesota.

Against Long Contracts

I HAVE read the "What Is Wrong With the Movies" and would like to point out a few things that I think are wrong. I do not believe in the long contracts all stars have. In my opinion it would be better if the players were signed for each picture, so that the players were free-lancers. In that case they would surely do a lot more to make the plays better. Actors and actresses can easily grow careless when they have a long contract. Nor can I understand the absurd high wages paid. Many young players believe too much of themselves when they suddenly rise from a few dollars a week to several thousand.

EDEN JORGENSON,
Long Island City.

(*Continued on page 82*)

YOUR opinions on subjects relating to the movies and their players may be worth actual money to you, if you can express them clearly in a snappy letter of one to three hundred words. A five-dollar prize is awarded for the best letter of the month, which will be printed at the head of this department. One dollar is paid for the excerpts printed from others. Write us an interesting letter, giving reasons for your likes and dislikes. Sign your full name and give your address. We will use initials only if requested.

Send to YES AND NO, 175 Duffield St., Brooklyn, N. Y.

The Box-Office Speaks

THE coming of spring—and the opening of the baseball season—witnessed a falling off in the presentation of screen specials and the usual general warm weather dropping in box-office receipts.

Since this department appeared last month, Broadway has witnessed three specials. Cecil De Mille presented "The Volga Boatman" at the Times Square Theater. The production was mildly received and as this page goes to press is doing fairly well.

Universal tried two pictures as specials at the Colony Theater. "The Flaming Frontier" lasted two weeks and was replaced by "The Midnight Sun," which encountered a barrage of poor notices and seems destined to follow in the footsteps of the Western production. Broadway has been educated up to a high standard by the specials of the past winter and an average so-so picture can not get by any longer.

"THE BIG PARADE," running at top speed at the Astor, is still the king-pin of all the specials. This is still holding above $20,000 a week and seems no where near the end of its run. It is doing splendidly wherever it is being shown about America, too. This is a natural and genuinely unforced hit.

In New York "Ben-Hur" has been running steadily behind "The Big Parade." At Cohan's it is holding to about $15,000 at this writing. Our prediction is that "Ben-Hur" will do better in the smaller cities and towns. Still, it's a hit any way you look at it.

"The Sea Beast" is continuing at a top gait everywhere. It seems to dent box-office records in nearly every theater where it is shown. In fact its reception has decided its producers, the Warners, to release Jack Barrymore's second picture, "Don Juan," far ahead of schedule. It will reach the public in the last part of the summer instead of next fall.

The Six Best Sellers:

"The Big Parade"
"The Freshman"
"The Sea Beast"
"For Heaven's Sake!"
"The Merry Widow"
"Kiki"

The Most Popular of the Older Pictures:

"The Ten Commandments"
"The Vanishing American"
"The Pony Express"

DOUG FAIRBANKS' "The Black Pirate" ran nine weeks at the Selwyn in New York, holding well above $14,000. In Los Angeles "The Black Pirate" is being presented in combination with Mary Pickford's new picture.

One of the biggest hits of the recent few weeks has been Harold Lloyd's "For Heaven's Sake." This ran five weeks at the New York Rialto Theater. It brought $15,000 into the box-office during the first two days of its run and over $50,000 during the first week. The Lloyd comedy has scored in other cities, notably Kansas City and Topeka.

Marion Davies' "Beverly of Graustark" looks like a genuine hit. It did close to $120,000 in two weeks at the New York Capitol and ran $22,000 in a week at the Warfield in San Francisco.

NORMA TALMADGE'S "Kiki" is what they term a box-office wallop. It did a bit better than $125,000 in two weeks at the New York Capitol, just after Lent, and has been repeating its hit all over America. "Kiki" seems to be one of Miss Talmadge's most popular pictures. It will rate with her first three or four, anyway.

At this moment the fastest developing personality appears to be Adolphe Menjou. His "A Social Celebrity" seems to have definitely placed him among the stars who really draw. The box-office reports show that he is one of New York's favorites and he goes strongly everywhere. He hung up a record at the Stanley in Philadelphia recently when this picture was shown as the feature.

$10.00 for the best title to this picture!

The love's off—send as many titles as you like, and length up to fifty words, in prose or verse. They must reach this office not later than June 15, and no titles will be returned. Address them: Title Contest, 175 Duffield Street, Brooklyn, New York.

Hair Dressers of many nations have acclaimed the Nestle Meter Scale

The Machine that Reads Hair—enthusiastically welcomed by Master Hair Dressers Association at the Hotel Commodore, New York.

The Machine that "prescribes" the Permanent Wave

This scientific instrument makes possible a new and perfected system of permanent waving. It discloses the true facts concerning the character of your hair—*in advance of the wave.*

In the Nestle Laboratory in New York it "reads" a strand of your hair and determines the treatment that suits each individual case.

The Nestle Meter Scale in New York helps your own hairdresser give you the Perfect Permanent Wave

"Facts first, then the wave"—that is the slogan of CIRCULINE operators in thousands of establishments all over the United States. You get the precise style of wave you want—because the CIRCULINE permanent waver works with Knowledge instead of Guesswork.

Nestle's Circuline Process

The Nestle *Circuline* Process follows to the letter, the reading of the Nestle *Meter Scale.* It scientifically adapts the treatment to the hair . . . It makes the work of the Nestle waver sure—and it makes results perfect.

Wash or Shampoo As Often as You Like

The CIRCULINE Permanent Wave stands washing, bleaching, dyeing, shampooing, rain or fog, sea or spray. And it will make your hair grow healthier than before, because you need no longer subject it to hot marcel irons or nightly curlers.

How to Have Your Hair Read

The Nestle Laboratory Reports to You Direct

Just fill out the coupon below, and enclose a small strand, cut from your top hair (about as thick as the lead in an ordinary pencil—and at least five inches long). Enclose $1 deposit—which will be deducted from the price of your next permanent wave, anywhere in the United States where the CIRCULINE Process is used. (Over 6,000 hair dressers and beauty Parlors use Nestle Permanent Waving apparatus.) The Nestle Company guarantees the refund of your deposit.

Mail This Coupon Today

The Nestle Laboratory will then send you its official card showing the result of your hair test, and containing explicit directions to your permanent waver, stating exact Circuline treatment required for any type of wave you want.

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Originators of Permanent Waving (Est. 1905)

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Mr. C. Nestle's Interesting Book on the Hair and Its Care!

Whether your hair is strong or weak, snow-white or black, bleached or dyed—no matter whether you've ever had a permanent or not—send for Mr. Nestle's new book on the Circuline Process. It is alive with helpful information on the care of the hair—material that has taken a lifetime to assemble. It will be sent to you absolutely free—*use the coupon opposite!*

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the perfect permanent wave

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Enclosed find $1 Deposit and sample of my hair for an official laboratory reading on the Nestle Meter Scale. It is understood that my $1 will be deducted from the cost of my next permanent wave at any hair waving establishment using the Nestle Circuline Process. You are to send me a record of your findings and your free booklet on permanent waving.

*Name*_____
(Please write plainly)

*Address*_____

_____

If free booklet only is wanted, check here ☐

Mr. and Mrs. Gayne Whitman and their two daughters —almost big enough to be ingénues

Between scenes of "Don Juan" with Helene Costello, John Barrymore and Mary Astor

Gossip of the Camera Coasts

(*Continued from page* 49)

Raymond Griffith. Around him were grouped Florence Vidor, Gertrude Astor, Jack Holt, Ronald Colman, William Powell and Mary Brian.

Griffith had a piece of paper on which was written:

"Every package of Corn Flakes must contain the signature of W. K. Krump."

"Now," says Ray, when he hands you the paper, "How many letter 'f's' are there in the sentence?"

Florence Vidor guessed two. Ronald Colman found one. Jack Holt was sure of one. I said there were four, because to me it sounded like one of Ring Lardner's new games and surely Ring would say that "Every" had an "f" in it if one pronounced it as "f". . . ry. I lost, which only goes to show that stars dont play fair at their own parlor games.

I KNEW that some of the boys loafing about Hollywood were anxious to break into pictures, but I didn't think any of them would go to the extent of eating and sleeping with a bunch of horses on a stock train. That's what thirty-nine of them did when the "Beau Geste" company went on location to the desert. When the horses and men were loaded on the train in Los Angeles, the railroad officials made a close check of everyone on the train. Two days later when the stock cars were opened at Yuma, Arizona, thirty-nine uninvited extra boys crawled out from between the horses' legs.

A big evening in a mission with Mary Carr, James Kirkwood and Betty Compson. It's a scene from "The Wise Guy"

Feeling sorry for some of the lads, the assistant director decided to put them to work. "Can you ride," said the assistant, and they all replied in the affirmative. When they started filming the first scene, it looked like a bunch of boys galloping across the desert with horses on their backs. They were a total loss to everyone, including themselves, as a few of them had to be succored when they strayed away from the camp and wandered around on a sightseeing tour of the desert.

I OFTENTIMES feel sorry for the foreigners in Hollywood. They are the butts for all jokes. I even reprimand my brother, who writes for a rival magazine, because when he runs low on wise cracks he hunts up some unsuspecting foreigner and gets him so mixed up in his grammar that it provides a laugh for him to use in his magazine. His reply to my rantings was, "Well, didn't they give us "The Last Laugh"?" That seems to justify our maligning the foreigners, so I will release what I've heard.

Greta Garbo says that when she reaches the astral heights of a Lillian Gish, "I will no longer have publicity . . . shake hands with prize-fighters and egg-and-milk men so they have pictures to put in papers."

When the new Swedish director, Mauritz Stiller wants to stop the action of a scene in which Antonio Moreno is working, he doesn't say "Cut," "Stop" or "Cease." He just says "Hello." It sounds to me like a yes man's greeting in Sweden.

Ernst Lubitsch still refers to a cigaret as a cigar.

Vilma Banky recently opened the baseball season for Hollywood's first Coast league team. "The Stars." The crowd laughed at the willing Vilma when she put the glove on her right hand. However, she reversed the laugh when she pitched a mean out-drop over the plate, officially opening the game. Someone remarked that she must have lied when she said she wasn't married, because no single woman could threw that way.

That concludes the foreign observations of the month.

MORRIS GEST, the blushing violet of Broadway, is to enter the picture business as a producer for Joseph Schenck's company. Hollywood has, indeed, a treat ahead of it, as Morris intends to boost Art on the Pacific Coast.

Mr. Gest wears a velour hat that is said to be older than D. W. Griffith's and a loose collar and flowing tie, just like John Gilbert's in "La Boheme." Until he entered show business, Morris scarcely had a herring between himself and starvation. He has lost and made several fortunes in the pursuit of the elusive nymph, Art.

Mr. Guest's first production will be "The Darling of the Gods," with "The Miracle" to follow later as a grand climax.

In the Lives of Other Women

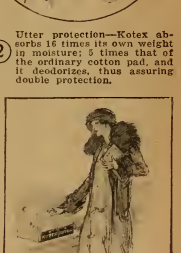
You may find a simple solution of the greatest of hygienic handicaps

This new way insures charm, immaculacy and exquisiteness under the most trying conditions, offering 3 features unknown before, including easy disposal

Easy Disposal
and 2 other important factors

(1) No laundry. As easy to dispose of as a piece of tissue—thus ending the trying problem of disposal.

(2) Utter protection—Kotex absorbs 16 times its own weight in moisture; 5 times that of the ordinary cotton pad, and it deodorizes, thus assuring double protection.



(3) Easy to buy anywhere.* Many stores keep them ready-wrapped in plain paper—simply help yourself, pay the clerk, that is all.

By ELLEN J. BUCKLAND
Graduate Nurse

TO MEET every day at your best, to wear your gayest frocks with a care-free mind, your sheerest things without a moment's fear!—do you wish it?

Millions of women—eight out of every ten in the better walks of life—have adopted this new way. A way that supplants the insecurity of the old-time sanitary pad with a protection that is absolute.

It has changed the hygienic habits of the world. It will make a great difference in your life, in your peace of mind and your health.

3 unique features unknown before . . .
obtainable no other way

This new way is Kotex, the scientific sanitary pad. Nurses in war-time France first discovered it. It is made of the super-absorbent Cellucotton.

It absorbs and holds instantly sixteen times its own weight in moisture.

It is five times as absorbent as ordinary cotton pads.

Each Kotex pad is deodorized by a new secret disinfectant. Think of the amazing protection this feature alone gives!

There is no bother, no expense, of laundry. Simply discard Kotex as you would waste paper—without embarrassment.

You can get it anywhere, today

If you have not tried Kotex, please do. It will make a great difference in your viewpoint, in your peace of mind, and your health.

60% of many ills, according to many leading medical authorities, are traced to the use of unsafe and unsanitary makeshift methods.

Thus today, on eminent medical advice, millions are turning to this new way.

In purchasing, take care that you get the genuine Kotex. It is the *only* sanitary napkin embodying the super-absorbent, Cellucotton. It is the *only* napkin made by this company. Any substitute you may be offered will be entirely different in action, disposal and efficiency—merely an imitation, made to *look* like Kotex. You can obtain Kotex at better drug and department stores everywhere. Comes in sanitary sealed packages of 12 in two sizes, the Regular and Kotex-Super. Cellucotton Products Co., 166 West Jackson Boulevard, Chicago.

"Ask for them by name"

KOTEX

PROTECTS—DEODORIZES

Kotex Regular: 65c per dozen
Kotex-Super: 90c per dozen

No laundry—discard as easily as a piece of tissue

*Supplied also in personal service cabinets in rest-rooms by
West Disinfecting Co.

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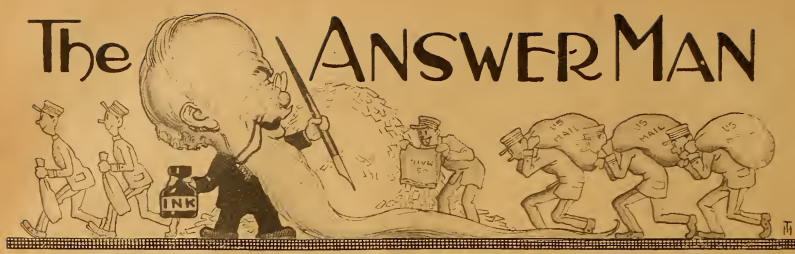
The ANSWER MAN



ANNIE LAURIE.—This sure is the season for June Brides, also June bugs. Thanks for the photographs. You know Lillian Gish is to star in "Annie Laurie" next.

DEBORAH P. PARIS.—You know a woman often thinks she regrets the lover when she only regrets the love. Ronald Colman was born in Richmond, Surrey, England, February 9, 1891.

KAY G.—You ought to be glad. I should say the foreign women do work. In Germany today there are fifty-nine per cent. more women working than before the war, and the number of students in Germany has increased more than one hundred per cent. since 1914. Pat Hartigan was *Captain Kirby* in "Oh, What a Nurse." Theodore Kosloff is with the Cecil De Mille Productions, Culver City, California.

JUST ME.—What relation is a door-mat to a door-step? A "step-farther." I will look up the Northern Lights for you later. Pretty rushed right now. The stars autograph their photographs, and rarely use a rubber stamp. Richard Dix's real name is Ernest Brimmer. Run in again some time.

BABY BROWN EYES.—Yes, I have a radio. Call me up some night. You want to know why marriage on the screen isn't a success. Ask Havelock Ellis. Nobody knows. William Haines was born in 1901, and he is six feet, has hazel eyes and brown hair. Playing in "Brown of Harvard." Sally O'Neil is with Metro-Goldwyn.

FLAPPER.—So you think I have an intelligent forehead. I credit that to the buttermilk I take every day. Clive Brook is with Warner. Lloyd Hughes and Mary Astor have the leads in the former Alice Brady stage success, "Forever After."

MADELINE D.—Thank you. Most of the eminent men in history have been diminutive in stature. I dont know whether Louise Huff is playing on the stage or not. I rather think she is not. William Boyd is playing for Cecil De Mille, Culver City, California, and is married to Elinor Faire. No, I have never been married. Thanks for yours.

ANTOINETTE V.—Lowell Sherman is playing the "heavy" with Florence Vidor and Clive Brook in "Love the Magician."

TWINKLE-FAYMAN.—Well, when Webster was advised not to enter the legal profession because it was already crowded, he replied, "There is room at the top." So dont give up. Jack Mulhall is married to Evelyn Winans.

HOUSTON, TEXAS.—Well, a guilty conscience needs no accuser—if you catch him at it. Jackie Coogan's next will be "Johnny-Get-Your-Hair-Cut," a race-track story. Ben Lyon and Aileen Pringle are playing together in "The Great Deception." You're welcome, I'm sure.

MAVOURNEEN.—I dont know much about it, but Einstein says gravity isn't instantaneous. Perhaps he never slipped on an icy walk. Pierre Gendron recently closed in "What's the Big Idea" and is rehearsing another stage-play, "Just Life." Reginald Denny is married to Irene Haisman, and he was born in London, November 20, 1891. Six feet, weighs 180 pounds, brown hair and hazel eyes. Selah!

BEN C. P. CHANG.—Thanks, right now I would like to be in Shanghai. Bebe Daniels is twenty-five. You can reach Master Joe Frank Cobb at the "Our Gang" Comedies, Hal Roach Studios, Culver City, California. Yes, I believe that Doris Kenyon and Milton Sills will be married. There is every indication of it. I hardly think you will see Harold Lloyd and Charlie Chaplin in the same picture. They are both high-salaried artists.

DOLORES F.—Science enumerates 588 species of organic forms in the air we breathe. Just think of it! Every time you draw in a breath a whole zoological garden slips down your windpipe. Harrison Ford was married to Beatrice Prentice, but I dont know whether they are living together now. Cheer up, it doesn't take that much nerve to write to me.

BONNIE B.—Better stay home. The big city is no place for young girls. He that has too many irons in the fire will find that some of them are apt to burn. George O'Hara recently signed up with F. B. O. for five years, and is playing with Viola Dana in "Bigger than Barnum."

AILEEN A. & STELLA A.—Thanks for yours.

R. FISHER.—You have an opinion of your own, all right. Well none are so tiresome as they who always agree with us; we might as well talk with echoes. Malcolm MacGregor and Myrtle Stedman have been added to the cast of First National's "Don Juan's Three Nights" with Lewis Stone and Shirley Mason. Alberta Vaughn is only twenty years old. She is playing in serials.

DONALD P.—Another club—the Vilma Banky Club. Write Donald Phillips, 215 West Twenty-third Street, New York City.

ELIZABETH N.—But you didn't give your address.

FRANK S.—That's nothing, but this is this. Besides receiving fifty per cent. of the profits for his pictures, John Barrymore is to receive $100,000 for each picture he makes for United Artists. And then to think of my $15.00 per. Address Natacha Rambova at Keith's Circuit, Palace Theater Building, Broadway and Forty-seventh Street, New York City.

MISS M. F.—You bet, a great many of my readers tell me all about their love affairs, and ask my advice. The life of a woman can be divided into three epochs; the first she dreams of love, in the second she experiences it, in the third she regrets it. Ben Lyon is with First National. Mack Sennett is forty-five. He started in pictures as a comedian with the old Biograph under Griffith about seventeen years ago. Maurice Tourneur is a Frenchman, born in Paris in 1878.

M. ELIZA Z.—So you have been reading this department since you were ten years old. Lillian Gish was born in 1896. House Peters has left Universal for Metro and is playing in "The Trail of '98."

TALUNGA PARK, MELBOURNE.—I suppose you are having snow down your way. Adolphe Menjou is playing in "Sorrows of Satan." Buster Keaton has retained four "gag men" for his next picture, "The General." You know a gag man is one who writes funny situations.

NOMAR O.—Right now I wish I was a grasshopper. They can spring two hundred times their own length. I'd do some springing. Yes, Tom Mix has a daughter, Ruth, from a former marriage.

WALLY REID FAN.—I go to church once in a while. In the seventeenth century people were fined for being absent from church on Sunday. There would be some fines these days. Mary Akin is a mother and she is the wife of Edwin Carewe. Not playing right now. You refer to Rubye de Remer, in "The Auction Block," and Eleanor Boardman and Charles Ray are playing in the new "Auction Block."

KERRIGAN FIEND AND FLORENCE V.—Thanks for remembering me.

BRANTFORD.—So far as I know, "facetious" is the only word containing the five vowels in order. Alberta Vaughn was born in 1906 and she weighs ninety-eight pounds. Yes,

(Continued on page 78)

HEAR YE, HEAR YE!

All you folks who have questions to ask, come this way and you shall be heard—and answered. I have learnt a lot during the last eighty-two years, and it's all yours for the asking. Been answering ??? here for the last fifteen years and still going strong. If you want an answer by mail, enclose a stamped addressed envelope. If you wish the answer to appear here, write at the top of your letter the name you want printed, and at the bottom your full name and address, and mail to me, The Answer Man, care of* MOTION PICTURE MAGAZINE, *175 Duffield Street, Brooklyn, N. Y.

GRAY hair—medical science has discovered—is a disease. It is called canities; and it consists in a failure of the natural functions which supply color to the hair. The fibres inside the hair become blanched. Notox replaces color in these blanched inner fibres, and so corrects canities.

8 Practical Facts About Notox

1. Notox is safe for both the hair and scalp. Hundreds of thousands of safe applications prove this.

2. Notox cannot be detected.

3. Notox reproduces any natural shade of hair.

4. Notox is permanent. It combines with the hair, becoming a part of it. Friction, heat, or sunlight will not change its color.

5. Notox requires only a single application. It takes from 20 to 30 minutes for color to develop. As the hair grows out, attention to the new growth is required every five or six weeks.

6. Notox permits permanent waving, marcel waving, water waving or curling.

7. Notox is unaffected by shampooing, fresh or salt-water bathing, Turkish or Russian baths, or by perspiration.

8. Notox can be applied by yourself or by your hairdresser.

She Chose to Stay Gray Until Notox Was Explained

TWO years ago she felt as strong a prejudice as anyone against coloring her hair. Now she uses Notox regularly.

The thing which converted her, which first prompted her to use Notox to banish her gray hair, was an explanation of the Notox principle.

Before this, her hair had been graying, but she had steadfastly refused to color it—because the effects of such preparations as existed then were more disfiguring than the gray hair. Women who used them looked so obviously dyed. The tone of their hair was hard, flat, unreal. She preferred letting her hair stay gray to having it look like that.

Then she heard of Notox—a hair coloring based upon a new and a unique scientific principle. When she understood how it differed from the principles of those preparations she had shunned, she was converted to coloring her hair.

Hair, she learned, is a long, very tiny stem, with a lustrous outside covering. Underneath this is a layer of fibres. In these fibres nature puts its color.

Hair also is translucent. Light passes through it, as it does through fingernails. And so the natural color of hair, as we see it, is the combined effect of light shining on the hair and through the hair.

When hair turns gray—that is, when nature no longer supplies color to its inner layer of fibres—it is hopeless to try to duplicate the former color by coloring the outside covering of the hair. This is what the old-fashioned restorer did and this is why it failed.

In its departure from this unnatural method lies the distinctive principle of Notox.

Notox follows nature's method of coloring hair—it places color in the layer of fibres underneath the outer covering of the hair—right where nature used to put its own color. By using nature's technique Notox duplicates nature's effects.

These facts about Notox have converted not only one woman, but many hundreds of thousands of women to coloring their hair. The sheer beauty of the effects of Notox has ever since kept them devoted to its regular use.

Important Notice:

Notox is the only coloring that banishes gray hair in the safe and natural way. Its basic ingredient is an entirely new substance. The principles of its manufacture and use do not exist in any other product. They are furthermore fully protected by patent.

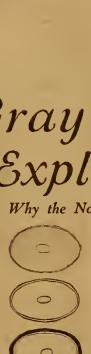
Notox is sold only in packages bearing the Notox trade-mark, as shown here. To be sure you get Notox, look for the Notox trade-mark. In beauty shops, see the seal of the Notox package broken before you permit application. This protects you. Notox is made by Inecto, Inc., New York; and by Notox, Ltd., Toronto.

INECTO NOTOX

NOTOX

Colors Hair Inside, as Nature Does

Why the Notox Principle is Natural:

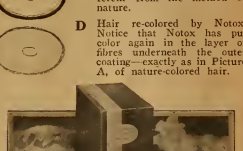


A Cross-section of a red hair, magnified. Notice how nature distributes the color through the layers of fibres beneath the outer covering.

B A gray hair. Notice that the color is gone from the layer of fibres underneath the outer covering.

C A gray hair as colored by a coating dye. Notice the crust around the outside—how different from the method of nature.

D Hair re-colored by Notox. Notice that Notox has put color again in the layer of fibres underneath the outer coating—exactly as in Picture A, of nature-colored hair.



Notox is sold and applied in beauty shops; and sold in drug and department stores. The makers of Notox will, upon request, recommend a shop near you where you may have Notox expertly applied.

Send for Trial Sample

If you are discontented with the appearance of your hair, send in the coupon below with 10 cents in stamps and a trial sample will be sent you, in a plain wrapper, by return mail. Pin a few strands of your hair to the coupon to enable us to provide you with the shade of Notox which will harmonize with your appearance.

INECTO, INC., Dept. MC,
33-35 West 46th St., N. Y. City.

Gentlemen:

Attached are a few newly cut strands of my hair. Enclosed is 10 cents in stamps. Send me a trial sample of Notox of the shade exactly suited to my individual requirements.

Name.....

Address.....

City.....

© 1926 by Inecto, Inc.

Ronald Colman in "The Dark Angel." Norma Shearer, born 1903.

C. E. P., LOS ANGELES, CALIFORNIA.—So this is your first letter to a gentleman. Then I'm to be congratulated. Lawrence Gray has blue-gray eyes and brown hair. He is playing in "The Palm Beach Girl."

KITTY-KAT.—Norma Talmadge was not born in Brooklyn, but she was educated there. Niagara Falls was the place, and it was twenty-nine years ago. She was only fourteen when she went in pictures for Vitagraph, right near where she lived and went to school. Lloyd Hughes has brown hair and gray eyes. He is six feet tall. Here are the ages you wanted: Conway Tearle in 1880; Milton Sills, 1882; Bill Hart in 1876; Thomas Meighan, 1884, and Corinne Griffith, 1897. Dont let my beard scare you. Just write me any time.

REGINALD ZO.—Why is cabbage the most amiable of vegetables? Because it's all heart. Ward Crane is free-lancing right now. He has dark hair and brown eyes. Five feet eleven, and his last release is "The Boy Friend."

BOBBY S.—Sorry I haven't a photo to send to you. I should say you are not a

Watch Them Rise!

WOMEN	
Colleen Moore	73
Mary Pickford	58
Betty Bronson	51
Gloria Swanson	50
Norma Shearer	44
Norma Talmadge	39
Mae Murray	38
Sally O'Neil	36
Mary Brian	34
Clara Bow	34
Pola Negri	28
Viola Dana	27
Barbara La Marr	26
Vilma Banky	26
Corinne Griffith	25
Bebe Daniels	24
Lillian Gish	24
Dolores Costello	24
Lois Wilson	23
Irene Rich	20
Constance Talmadge	20
Greta Nissen	20
Dorothy Gish	19
Marion Davies	19

MEN	
Richard Dix	112
Ramon Novarro	69
Ben Lyon	65
John Gilbert	63
Lloyd Hughes	59
Rudolph Valentino	56
Ronald Colman	48
Douglas Fairbanks	42
Lon Chaney	37
George O'Brien	36
Ricardo Cortez	28
William Haines	28
Tom Mix	25
Thomas Meighan	23
Lawrence Gray	21
Monte Blue	20
Milton Sills	17
Adolphe Menjou	17
Lewis Stone	17
Douglas Fairbanks, Jr.	16
Clive Brook	16
Conrad Nagel	16
Rod La Rocque	15
Buck Jones	15

There seems to be little change in the popularity standing of the players according to the record kept by the Answer Man. Colleen Moore and Richard Dix are still leading. You will notice that Mary Pickford and John Gilbert are making their way towards the top

nuisance. When does a man impose on himself? When he taxes his memory. Edwin Carewe is remaking "Pals First," which he directed eight years ago with Harold Lockwood and Ruby de Remer. In this version Lloyd Hughes, Dolores Del Rio, George Cooper, Alec B. Francis and Edward Earl also appear. See you later.

MARGUERITE F.—Your letter was a peach. No, I didn't call you Peaches!

CATHERINE OF CINCY.—Anne Brontë, Emily Brontë and Charlotte Brontë were the three famous sisters who wrote under the names of "Acton Bell," "Ellis Bell," and "Currer Bell." John Gilbert is playing in "Bardleys, the Magnificent." Well, I doubt very much whether Jack and Leatrice will patch things up.

FRANCIS B.—Stop teasing me about the hair on my head.

CORINNE.—How are you today? The most unfair person is the one who asked you for advice and doesn't let you know what advice he wants. Dolores Costello in "The Little Irish Girl." Yes, Marion Davies is playing in "The Red Mill." You say you have beautiful teeth and would like to get into pictures. My dear child, you need more than teeth to get into pictures, but some people just get in by the skin of their teeth.

B. L. L.—Thanks for your very interesting letter all the way from Zurich. I enjoyed it a lot and hope to hear from you again.

L. L., LYNN.—Why do the ducks dive? Guess they must want to liquidate their bills. Jack Pickford is three years younger than his little sister Mary, and Toronto was the birthplace of both. Jack is now about thirty, but Mary looks twenty.

JO.—Of course, I get out and have a good time. Half the joy of life is in "letting go" once in a while, and, if you let go twice once in a while, it seems that you have just that much more fun. Julanne Johnston is playing in vaudeville now.

GEORGE H.—That's a pretty old picture. You know that most of our evils come from our vices. All I know about Cecil De Mille is that he went to California in 1913 and founded the present Lasky studio. His first picture was "The Squaw Man" with Dustin Farnum. He now has his own studio at Culver City, which was formerly owned by the late Thomas Ince. He is forty-five years old and needs a wig, as also does his brother William, who is forty-eight.

TEDDY A.—Thanks for sending me the picture of your room; you certainly have plenty of photographs.

RICHARD DIX FAN.—See above for yours.

ELVIRA H.—Cheer up, some day you will be making gorgeous large drawings. That one of me was very good. Everything comes to him who paints.

DESPERATE DESMOND.—Howdye do? So you think I ought to answer more questions. Our book is pretty well crowded now. Ethel Clayton, Johnnie Walker, Pauline Garon and Dorothy Dwan are playing in "Silver Lanterns."

SELMA K.—I should say the "Old Soak" is going to be done in pictures with Jean Hersholt, George Lewis and Zasu Pitts. Pauline Frederick is not married at this writing, you know.

THE CATS.—Your letter was great. But all mankind is divided into three classes: those that are immovable, those that are movable, and those that move. Lon Chaney is married. Anna Nilsson in "Miss Nobody."

HANK J.—You forgot to send your address, Hank. I had the buttermilk on you. Esther Ralston is five feet six, Laura La Plante is not married and Mildred Ryan in "The Love Wire"

(Continued on page 85)

The Greatest Adventure Romance of All!

THE SEA BEAST

starring

JOHN BARRYMORE

with

DOLORES COSTELLO

The great supporting cast includes George O'Hara, Mike Donlin and hundreds of others.

From the famous adventure novel, "Moby Dick" by Herman Melville

Directed by MILLARD WEBB

Gripping in its dramatic intensity and photographic beauty, "The Sea Beast" has been acclaimed by millions as the greatest photoplay of many seasons. Against a background of stirring, colorful adventure at sea, John Barrymore enacts his finest rôle. Opposite him is Dolores Costello, the appealing heroine, who illumines the picture with the glory of young love, and justifies the prediction that she is to become one of the screen's most illustrious actresses. Truly, your round of entertainment is not complete unless you've seen "The Sea Beast." It's a Warner Bros. Production.

Varied and Delightful Entertainment!

Watch for these pictures at your favorite theatre.

ERNST LUBITSCH

LADY WINDERMERE'S FAN

An ERNST LUBITSCH Production

The directorial genius of Ernst Lubitsch brings to the screen all the subtle charm and delightful moments of Oscar Wilde's masterful play. Irene Rich in the stellar role portrays the woman of the world of sophistication. Sparkling, satirical, captivating. One of the year's outstanding productions.

IRENE RICH

HELL BENT FER HEAVEN

with Patsy Ruth Miller

The splendid stage play which was awarded the Pulitzer prize as the year's greatest drama—now more inspiring than ever on the screen. A monumental tribute to all that goes to make absorbing entertainment. Directed by J. Stuart Blackton.

RIN-TIN-TIN

THE NIGHT CRY

starring Rin-Tin-Tin

The famous police dog star in the most amazing picture of its kind ever screened. It is a story of the sheep country with melodramatic thrills, suspense and romance interwoven. Every lover of dogs or pictures, young and old, will want to see this. Directed by Herman Raymaker.

THE MAN ON THE BOX

starring SYD CHAPLIN

Even the most blase of theatregoers burst into spasms of spontaneous merriment at the antics of Chaplin. In this picture Chaplin becomes a groom just to be near the girl he admires. The ensuing complications make a mirthful riot from start to finish. Directed by Chuck Reisner.

WHY GIRLS GO BACK HOME

starring Patsy Ruth Miller

You'll never guess why they do go back home! The climax of this picture will be a complete shock to you. Here is a flippant, lively and diverting story of Broadway theatrical life. Filled with absorbing situations. Directed by James Flood.

OH, WHAT A NURSE!

starring SYD CHAPLIN

Oh, what a picture! Syd Chaplin in this latest and best. Funnier, faster laughing thrills than you've ever seen. In the big city—out to sea—and back again. Sure, there is romance, but it is funny! Directed by Chuck Reisner.

SYD CHAPLIN

PATSY RUTH MILLER

MONTE BLUE

WARNER BROS. PRODUCTIONS

1600 BROADWAY, NEW YORK, N. Y.

The Picture Parade

(*Continued from page* 63)

killer, Rinty is accused of being a sheep killer.

Naturally, his life is at stake, but after suffering all kinds of abuses he reveals at the finish that he has been unjustly persecuted. Result? Well, he is honored as a true canine gentleman and scholar. The picture is punctuated with thrills most of the way—and is shot against atmospheric backgrounds. It is capably acted. —*Warner Brothers.*

The Blind Goddess—Melodrama

ARTHUR TRAIN'S story, "The Blind Goddess," carries what is known in fistic circles as the wallop. It's a yarn of murky politics—with the central figure being a wealthy contractor who rises from the pick-and-shovel class to a position of power.

For the conflict we have his daughter, played with emotional feeling by Esther Ralston, defying him as she has her own way. This girl has been brought up in the belief that her mother is dead. But this woman returns—and lugs the plot interest with her. It is a rôle which is made everything of by Louise Dresser.

The picture has its tense moments—what with a murder and a court-room scene. And since the plot is intended as a blow at circumstantial evidence, you can guess that it carries a deal of suspense—and not a little propaganda. Ernest Torrence plays the contractor with much facial expression and Jack Holt takes care of the love interest in his own Jack-Holt way. A good enough offering of its kind. *Paramount.*

The Flaming Frontier —Melodrama

THIS one does not come up to expectations. While it breathes the spirit of the old West, it somehow seems to lack that *something,* that It to make it a masterpiece. The idea is based upon Custer's last fight—the massacre at the Little Big Horn and the Indian war that followed. Involved with this climax is a theme dealing with the swindling of the redskins out of lands by the corrupt political Indian Ring that was in power during President Grant's administration. All of this finally develops into the Sioux uprising, with the eventual massacre of Custer and his men.

The picture has a romance which tempers the war scenes and the political doings. But it lacks thrills—there being but a single episode that carries a sting. It shows the burning of the dives that the Indian representative was running just off the reservation. The battle stuff is not so good. Neither are the scenes of the Indian rites, dances, etc.

The film is acted capably enough—with Dustin Farnum as *Custer* and George Fawcett as a Senator contributing the best work. Hoot Gibson, in the hero rôle, is not so happily cast as when he appears in the orthodox Westerns. Anne Cornwall, playing opposite, gives an appealing performance.—*Universal.*

A Social Celebrity—Romantic Comedy

MALCOLM ST. CLAIR has rung the bell again with a frothy story. Really it is very much ado about nothing, but the director has kept it breezing along with deft touches of whimsy and humor. We've mentioned before that St. Clair comes the closest to the Lubitsch manner than any other Anglo-Saxon handling the megaphone. He gives you a lot with nothing much to work with—which indeed is a feather in his cap.

It is all about a barber in a small town who plucks enough courage to follow his restless manicurist to New York. Here's a girl who has turned her finger-bowls and her thumbs down on the small town. When her personality is appreciated in the city, she becomes a night-club dancer. As for the tonsorial artist, he gives up his shears and razor while he is whisked into an atmosphere of high society.

The piece is capitally played by Adolphe Menjou—whose lifted eyebrows fit right into the characterization. He plays with a fine abandon. The provocative Louise Brooks enters into the scheme of things, too. She has screen personality. Her expressions have an impish playfulness. She has a manner of teasing you to join her, while at the same time she warns you to keep your distance. Chester Conklin puts over some splendid hokum comedy. You will like "A Social Celebrity."—*Paramount.*

The Prince of Pilsen—Romantic Comedy

THIS is old-fashioned in every respect. Upon the stage a couple of decades ago it became very popular. But many German comedians have gone to the well since that day—and their dialect doesn't register so emphatically at this time. George Sidney does as well in the screen portrayal of the Teuton—whose pet wise-crack is, "Vas you ever in Zinzinnati?"—as the limitations of the part permit. Shorn of the vocal registration of the dialect, the subtitles dont carry any color.

It is a long-drawn story—one which tells of the Dutchman's adventures in his native country. There is a romance keeping pace with the action—but it doesn't have much excuse for being around. The picture is adequately mounted, but due to its lack of plot it doesn't hold your interest.—*Producers' Distributing Corp.*

Here are all the members of the Valentino family now in this country. Rudolph has a large new home in Hollywood and he is bringing over his relatives from Italy to live with him. You see him here with his brother, his sister and his young nephew

Old Loves and New—Drama

THE sheik stuff is back—carrying on in rather an old-fashioned way, tho it has its robust moments. The author is E. M. Hull, whose best seller, "The Sheik," started the fashion for desert operas. All things considered, it shapes up as likely entertainment—one presenting sufficient nourishment even if its situations seem artificial. It is well acted by Lewis Stone, who creates a new rôle in his study of the English sheik—and Walter Pidgeon gives a good account of himself. —*First National.*

WHITE SAVAGE RUNS WILD ON COUNTRY ESTATE
BREAKS UP "JUNGLE BALL"
Snatches Daughter of His Captor and Disappears in Woods
Handsome Specimen of South Sea Race Breaks Bars of Exhibition Cage
SOCIETY LEADERS FAINT
MILLIONAIRES FORM POSSE

First National Pictures Inc.
presents

The SAVAGE

Adapted from an original story by Ernest Pascal

with **BEN LYON** *and*
MAY McAVOY

Directed by **FRED NEWMEYER**
Produced under the Supervision of
EARL HUDSON

And then see—

COLLEEN MOORE in "Ella Cinders," with Lloyd Hughes. Colleen as a small-town waif who makes good in Hollywood.

MILTON SILLS in "Puppets." Tense, whirlwind romance and unusual thrills.

RICHARD BARTHELMESS in "Ranson's Folly." Barthelmess in his most captivating role.

"THE WISE GUY," —a Frank Lloyd production, with James Kirkwood and Mary Astor.

"MISS NOBODY," with Anna Q. Nilsson as a heroine who's beautiful but broke.

First National Pictures

Dont Blame the Movies

(*Continued from page 33*)

one character might weep and tear her hair where another would stand mute and dry-eyed. But, I persisted, why were critics so hard on the old school of acting when perhaps it was just as logical as the new?

"There is no old school of acting, and no new," said Griffith suddenly. "There are and have always been only two schools of acting—good and bad. Bad acting was just as bad fifteen years ago as bad acting is today, and good acting was always good. Look back at some of the acting of several years ago and some of the stars—Mae Marsh, Mary Pickford, Bobby Harron, Henry Walthall and many others. Miss Marsh's performance in 'Intolerance' can stand up with any acting of the present, and if you could find a juvenile now whose acting would equal Henry Walthall's, he would be worth fifteen or twenty thousand dollars a week to any producer.

"On the other hand, I can mention actors, tho I wont, whose art consisted of a couple of heaves, a few twitches of the eyebrows, a trembling of the chin and a clasping and unclasping of the hands. They were undeniably bad. They brought to the pictures an assortment of tricks which they used over and over again. However, you haven't very far to look to find others just as bad and even worse on the screen today. You say, perhaps, such tricks are in keeping with the character, since many freaks may be true to life. Well, that would be true if the actress were playing the part of a woman who pretended to be emotional, to take that as an example. Then her obvious assuming of little tricks would be appropriate. Unfortunately, tho, the actress takes her bundle of mannerisms with her from picture to picture, whether she is intended to be waif or debutante, dancer or queen, and that is undoubtedly bad acting."

Good acting, in Mr. Griffith's opinion, is that which duplicates life most accurately. Of course, there are other people who believe that good acting should suggest realism, not duplicate it. There are arguments on both sides. Griffith thinks that an actor should think not in terms of himself but in terms of his character.

"We may all advance our theories, we may develop them in our own way, but the result is invariably the same," he laughed. "Good acting is good and bad acting bad, as I said before. Coquelin, the celebrated French actor, said that it was folly for an actor to feel his part so intensely that it would dominate all his emotions; the artist should be himself at all times in order to give an intelligent impersonation. Sarah Bernhardt, on the other hand, believed that there was nothing for the actor to do but throw himself, heart and soul, into his rôle. And here you have two superlative artists whose opinions were diametrically opposite, yet their talents achieved the same results. I myself agree with both of them. By all means do I feel that an actor should enter into his rôle, but I also believe that all the emotion in the world will be powerless unless he can thru a calm, intelligent portrayal make the audience feel with him."

More attention is being paid to the repressed type of acting than formerly, Griffith said, but that is due to the change in stories. Pictures today are more subtle, less melodramatic than they used to be, and they call for more subdued acting. Mr. Griffith described the quiet methods of the late Frank Bacon which went unnoticed until he played "Lightnin'," altho he had been acting that way for twenty years!

"And they hailed it as acting of the newer school," Griffith said with a smile.

The dean of directors has that same smile for many present-day "discoveries," among them titleless photoplays.

"Did you know that the first pictures we ever made were without titles?" he asked.

I shook my head in surprise. "The Last Laugh" was the first picture I had ever heard of without titles and everybody declared it an innovation. Mr. Griffith kept on smiling.

"Yes, we decided that titles — provided they are the right sort, help a picture. Many important feet of film are saved by the simple expedient of using a few printed words," he explained. "Instead of showing a man walking all the way home we found that the action was speeded up and the story made more compact by saying that the man went home. I think in spite of all the fuss that was made about the absence of titles in the German film, it would have been much improved if they had been included. Every foot of film is precious, in telling a story, just as every word in a well-knit drama should have some definite place in the scheme of the play. Ibsen's dramas are constructed like sturdy houses and each of his words is a brick that supports another word or another thought. A play, whether it is on the legitimate stage or on the screen, must have pace. It should not be allowed to lag.

"There is a distinct demand from a part of the public for better pictures and better acting, and discriminating people are quick to approve real artistry. I have seen audiences break into applause at a beautiful bit of photography or a fine piece of acting, whereas ten or fifteen years ago they would applaud only when the cavalry arrived in time to save the heroine from the Indians. Unquestionably, standards in acting have improved. More good actors are attracted to the screen today than formerly, when motion pictures were considered beneath the notice of real artists. But we still have our bad actors. Perhaps we shall always have them as long as there are audiences who will accept that kind of performance. What pictures need above everything else is a good story, for without it, even the best acting is unavailable."

Everybody in the theater and the motion pictures also works for the same end, but each man chooses his own method of arriving there. Some directors rely on momentary inspiration to see their pictures thru. Others stand off and let the actors go thru their performances without interference. And Griffith rehearses his company for weeks before he photographs a single scene. In this way alone, he feels, can the actor really understand his rôle. This same attention is lavished upon every detail in the production of his pictures. On the day I interviewed him, Mr. Griffith was testing lights and costumes for "The Sorrows of Satan." Half a dozen times the director ordered Carol Dempster to "sink" into her dress, to walk about, to straighten up, so that he could study the folds of the chiffon and avoid awkward effects. Just as I was leaving the set, Mr. Griffith called me.

"You newspaper people are always telling us how to make pictures," he said; "suppose I ask your advice. Miss Dempster is a struggling writer in this film. At one time she had money. What sort of coat should she wear?"

He showed me the coat he had selected—a once-fashionable jacket of gray velvet trimmed with moth-eaten fur. The elbows were rubbed and the shoulders showed signs of wear. Even the lining was worn. Yet the coat was immaculately clean and neatly pressed—precisely the sort of coat that a poor but tidy girl would wear. There wasn't a suggestion I could offer Mr. Griffith smiled once more.

"Do come and see us again, wont you?" he urged.

Yes and No

(*Continued from page 71*)

The Regular Fellows

While waiting for such stellar players as Ramon Novarro, John Gilbert, Douglas Fairbanks and Charles Chaplin to flash by with a yearly classic, most of my money flies away to see the following:

Tom Mix, the two-gun rustler from the Fox studios.

Buck Jones, another double-gun *Beau Brummel* from the same range.

Harold Lloyd, the human joke book, lately hooked up with Paramount.

Johnny Hines, the First National funny man.

Richard Talmadge, the human kangaroo of the clicking cameras and megaphone maniacs.

Reginald Denny, the "Red Grange" of the rib-ticklers, who chases all of my blues away when he tears down the field for a laugh-down.

Buster Keaton, the man with the "pancake lid," who, I still believe, will startle the screen with a smile one of these days.

George O'Brien, the young Hercules of the Cooper-Hewitt lights.

Richard Dix, the satisfaction or your-money-back guarantee.

Raymond Griffith, with whom I've laughed so much that I dont intend to be left behind when the ship sails to Mars.

John Popp,
Akron, Ohio.

We Make a Hit

I must write a word of praise for your wonderful magazine. I was in the hospital for two weeks, and during that time two copies of Motion Picture Magazine—the January and February numbers—were brought me. I had no sooner finished them than my two nurses borrowed them.

(*Continued on page 101*)

Youth and Romance and Adventure

YOU'LL find all three in MOVIE MONTHLY.

The Magazine with the Punch!

It comes to you each month with sparkling pages—pages devoted to bringing out the new stars in the film firmament—and dedicated to the idea of entertaining you with *live* topics and personalities.

There is nourishment in MOVIE MONTHLY. Every article—every picture serves its purpose—a purpose on the part of its publishers to please you with the brightest, most alert reading and pictorial matter obtainable.

The Old West lives again and the New West is brought forth in all of its indomitable spirit.

The July issue of MOVIE MONTHLY will feature a most absorbing fiction story, "How Hollywood Came to Lodetown," in addition to three *live* novelizations of screen dramas.

The July number will continue its Bandits of the Border series with Billy the Kid—one of the most colorful outlaws that ever pulled a gun.

There will be virile articles of adventure relating how Comedians Tumble for Laughs and how stars escape injury or death in Thrills of a Lifetime.

The July issue will also feature its popular Special Player Section—with four pages devoted to Harold Lloyd. Just the thing for your scrap-book.

The Cowboy Songs will continue.

And—

There will be several breezy interviews with Carmelita Geraghty, George O'Brien, Louise Brooks and Edna Marian.

The July issue will also feature a pictorial array of Bathing Girls—in addition to pages devoted to summer pastimes.

You Can't Afford To Be Without **MOVIE MONTHLY** *Order Your July Issue NOW!*

What Does It Cost to Get Into the Movies?

(*Continued from page* 21)

promised to send me a small monthly allowance if necessary. I thought at that time that because I had something like a thousand dollars saved, I would not accept any money from home, but altho I lived economically enough, I found that New York expenses ate up my savings before the year was out. I had tramped for six months, you see, before I landed my first job.

"Now I have been at the game for four years and altho I have often been picked by the directors as showing promise, I am still far from stardom. In fact, I am still only an extra who occasionally gets a 'bit' to do. Altho I am sometimes able to make as much as a hundred and fifty dollars a week by supplementing my extra work posing for photographers (something, by the way, which extras outside New York cannot do), there have been so many lean weeks when I didn't earn a nickel that the allowance which I so independently spurned when I started out, has come in mighty handy. I dont believe I could keep on doing extra work without it."

Of course, for young people living at home, the financial question is not so pressing, especially if they are in the "home girl" or "home boy" class that work only for pin-money. But even for these there must be outlays for clothing and car-fare which amount to a considerable sum before the year is out.

How Do Extras Obtain Their Work?

A very selected number by calling the studio by telephone, or being called. But the greater majority obtain it by going the rounds, the rounds, the futile rounds!

At present those looking for work must go from studio to studio at least three times a week if they want to work at all. Usually it takes anywhere from a week to six months to obtain a day or week's work. Time, energy and money are wasted in a search which too often proves a vain one. The studios, Tec-Art, at Jackson Avenue; another Tec-Art, at Forty-fourth Street; Cosmopolitan, at 127th Street; Pathé, at Park Avenue and 139th Street; First National, 184th Street; Famous Players, Long Island City, as well as several smaller studios farther out on Long Island, are separated by many miles and much car-fare, and there is no satisfactory method of checking up on whether or not there is casting until the applicant has gone to the various studios and been told by the casting director.

There are casting agencies, of course, which dot the Forties of New York. But even these, which are legitimate as casting agencies go, are by no means satisfactory ways of gaining employment in pictures. Too often an air of secrecy prevails there, assumed in order to make them appear as tho business were booming. Unless an extra is well known or unless one is a player of parts, it is unadvisable to waste very much time going the rounds of agencies.

At present there are two independent organizations for screen extras. The Actor's Directory and Studio Guide, a publication, and the Film Player's Club, a club which serves as headquarters for film players and tries to aid its members in obtaining work in pictures. There are about five hundred extras belonging to each of these organizations. This means that about one thousand "professionals" are in no way affiliated with associations connected with their work.

The Actor's Directory and Studio Guide which is under the editorship of John Powers, long connected with the picture profession, deals, I believe, with a little wealthier class of film player than does the Film Player's Club. The dues here are three dollars a year with service, and from thirty to fifty dollars to have the player's picture appear in the publication, which is distributed to the various Eastern studios—the prices charged depending on the size of the picture. This organization also tries to obtain work for the player during slack times as models for magazine photographers or fashions, and on the stage.

The Film Player's Club charges membership dues and nothing more. These are twenty-five cents a week, and entitle the extra to the freedom of the club room at any time. Mail can be received there if desired. During slack seasons in pictures, work is secured for many of its members as models. Around the Christmas or other holiday seasons the extras are supplied with work as demonstrators in toy departments of some of the big stores. Anna M. Depew, the business manager and secretary of the club, stated that there is a benefit fund attached to the club which has aided many young girls and men in purchasing tickets back home after they have met with disillusionment here in the city. Old men, usually no longer qualified for stage work who have tried to earn a petty income extraing but failed, have come here and been sent by Mrs. Depew to the actors' home on Staten Island.

Altho I understand that neither of these organizations aids the screen extra materially in getting picture work, they serve as splendid stimuli and help to keep the player in touch with his own world.

What Can Be Done to Alleviate Some Present Unnecessary Hardships Connected With Doing Extra Work In New York City?

I confess, not much. The problem of extraing is of such a nature that it will largely have to adjust itself, if at all. For so long as there are only four studios which operate regularly in the East, just so long there will be a scant amount of work to be had. And so long as youth clamors for its "movie fling," and humans at large crave self-expression, just so long will the market be flooded. Warning signs can be posted, tales of hardships passed by word of mouth, but the yearly army will come straight on, a mighty and a valiant band.

But there is one thing which should, and in the near future, I believe, will be done by the extras themselves, either under the auspices of the Will Hays association in New York or some independent organization.

There will be a banding together of *all* professional extras under the same banner I am rather hoping that the Will Hays Association will sponsor any movement on the part of extras to come together. The great danger of having an independent commercial organization sponsor such a movement would be that the organization rather than the extra would be apt to benefit. I am not prepared to state yet exactly along what lines this development will function, altho I believe it will be more in the nature of a club than anything else, a club respected and recognized as voicing the extras' view-point by *all* of the studios. I do not believe that an extras' union or equity would be advisable—at any rate, not until more studios are in operation in the East.

There will be, of course, a central headquarters located preferably in the Forties of New York City—not a casting office such as is being introduced with rather dubious results in Hollywood at the present time—but a meeting-place, so to speak. Here, for a very nominal consideration (if there is to be consideration at all), of, say, one or two dollars a year, which amount would not be subject to increase with increase in the strength of the organization, the extras can meet daily if they care to and be informed *accurately* and *authoritatively* as to what is going on in *all* of the studios around New York City.

This can be done by means of a bulletin board similar to those used by railroads, which will be kept up to the minute by having the casting directors of the various studios telephone in their exact needs. Before starting the rounds in blind fashion, the extras can find out where and where not work is going on, and so conserve car-fare, time and energy. They will not be obliged to work altogether in the dark, or to follow vague rumors which prove to be unfounded. They will *know* why they are going, where they are going. Here is an illustration of how the bulletin might be worked up:

Cosmopolitan	No casting today.
Famous Players	Casting for mining types, men only, about 300.
First National	Casting for society types.
Tec-Art—44th St.	No casting today.
Tec-Art—Jackson Ave.	No casting today.
Pathé	No casting today.

Of course, there will always be a certain proportion of those who will flock to the studios regardless, but it is not of these that we are thinking.

Since the advent of the type system, it has gone hard with the older screen player. In former days he could make himself up to suit the type of person he was to portray. Today casting directors recruit types ofttimes from the highways and byways. If East-siders are required, real East-siders are engaged. These are given one or two days' work and immediately imagine themselves to be full-fledged movie celebrities. Often whole families are in this way put off their equilibrium. These help to swell the already overcrowded ranks of extradom. Altho the chances are they will never be called upon again, they are assured that they are in line for big-term contracts.

There is one casting director in New York City who is noted for his squareness in dealing with the extra. It is hard for beginners to break into this studio because the casting director prefers, if possible, to use the extra who has worked for him before. If he can prevent it, he does not encourage those who are merely dabbling in extra work to remain in the game, but neither does he discourage the beginner who displays marks of ability, determination and purpose. Unfortunately, however, all of the casting directors are not of this type. Tho it is impossible to say who and who shall not be given extra work—the very nature of extraing forbids this—I do think that when grouped to-

(*continued on page* 94)

The Answer Man

(*Continued from page* 78)

JESSIE E. B.—Yes, I remember you well. Very well.

INQUISITIVE LASSIE.—Well, you know what they say about that, dont you? As the best wine makes the sharpest vinegar, so the deepest love turns to the deadliest hatred. Yes, Mary McAlister is playing in "The Sap" with Kenneth Harlan.

P. A. L. S.—Yes, Ouida's wonderful short story, "A Dog of Flanders," has been filmed, but they changed the name to "A Boy in Flanders." Yes, Roy D'Arcy was married to Laura R. Duffy on last New Year's Day. Esther Ralston and George Frey were married last Christmas Day and Mary Brian and Neil Hamilton were the witnesses.

A. U., BRAZIL.—Thanks for your very interesting letter from Rio de Janeiro. Right now I wish I was down there. Yes, Madge Bellamy has had her hair bobbed.

D. D.—Your brother is very good-looking, but his eyes are too deep-set for pictures. Yes, and the good die young was never said of a joke. Of course, I like my home, what there is of it. Some call home a world of strife shut out, and a world of love within.

BETTY E., D.—So I am the only star you are interested in. Thank you, Betty, see me shine. Yes, I liked Rudolph Valentino in "The Eagle."

FRED, AMSTERDAM, HOLLAND.—How are all the windmills, and how is all the Dutch chocolate? I understand there is a scarcity of both. Jetta Goudal is playing in "Risky Business." Run in and see me some time.

MRS. FLORENCE E. H.—Remember that tears gratify a savage nature—they do not melt it. But I think a good cry is good for any woman once in a while. So Norma Shearer, Mary Brian and Eleanor Boardman are your favorites. Nice selection. I like them all. Enjoyed your comment on Jack Dempsey. After all, life is a strange and wayward thing.

ANTONIO C., VALPARAISO.—Yes, I have always admired Alice Joyce, and I certainly do think she is beautiful. Lois Moran in "The Road to Mandalay" with Lon Chaney. Katherine MacDonald's first picture was with William S. Hart.

INKY.—If you send me International Coupons, I will send you the equivalent in stamps. Conrad Nagel has just passed his twenty-ninth milestone on Father Time Road, and he hails from Keokuk, Iowa.

F. N. K.—Yours was short and sweet. "Earthbound" was produced in August, 1920, and taken from Basil King's story.

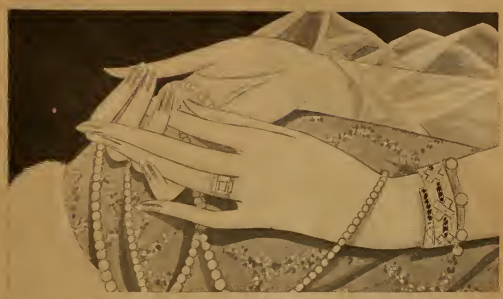
JUST JO.—Yes, there is an Irma Harrison, but I do not know what she is playing in. But common sense does not seem to be common.

DORIS H.—Yours was a James Dandy. Israel Zangwill was the author of "We Moderns." It was Patsy Ruth Miller you saw playing opposite Charles Ray in "The Girl I Love" some years ago. She will be just twenty-one on June 22nd.

ALICE JOYCE FAN.—Here, here, we used a picture of Alice Joyce on the September, 1918, *Motion Picture Classic*.

EDITH J.—Good manners come from the heart, not from the head, so there was no excuse for him. Oh, yes, Douglas MacLean has had stage experience. He was studying in the American Academy of Dramatic Arts in New York and Maude Adams chose him to play opposite her in

(*Continued on page* 110)



THE BEAUTIFUL HANDS OF MARJORIE MOSS, *the lovely English dancer at the Club Mirador, New York, says: "My finger tips must be as smooth and shapely as the daintiest care can make them. Cutex keeps them exquisitely groomed."*

This dainty liquid SHAPES YOUR CUTICLE

IT is the method to achieve perfect ovals and lovely half-moons used by beautiful women everywhere.

Shaping the cuticle — rounding it into perfect ovals—is for many women the most difficult part of the manicure.

It grows up tight over the nails, hiding the Half-Moons—splits, and its nice smooth curve is lost in a few days of neglect.

For this essential, Northam Warren has perfected a dainty antiseptic that softens the cuticle and smooths away its roughnesses so you can shape it in lovely ovals. It is Cutex. Use it once or twice each week. Follow, yourself, the method that beautiful women everywhere depend on.

DIP an orange stick in Cutex. Twist a bit of cotton around the end and dip in the bottle again. Work carefully around the nail base—gently freeing the rim and pushing it back into lovely ovals—revealing the dainty half-moons. All the untidy dead skin wipes easily away. Pass the wet stick under the tips. Then smooth just the least bit of Nail White under them.

MARTHE REGNIER

This fascinating French actress says: "On my dressing table I never fail to have a complete Cutex outfit. Cutex Cuticle Remover keeps my nails shapely."

Rinse your hands again. For a lovely brilliance there are a number of splendid Cutex polishes to choose from—Liquid, Powder and the new Nail Brilliance.

Cutex Sets are from 35c to $5.00. Separate preparations 35c. You will find them wherever toilet goods are sold. Or see special offer. If you live in Canada, address Northam Warren, Dept. N-7, 85 St. Alexander St., Montreal.
NORTHAM WARREN—New York, Paris, London.

Mail Coupon with 10c for Introductory Set

NORTHAM WARREN, Dept. N-7,
114 West 17th St., New York

I enclose 10c for Introductory Set containing Cutex Cuticle Remover, Liquid and Powder Polishes, Cuticle Cream, Brush, Emery Board, Orange Stick, Cotton and helpful booklet.

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There's a difference worth knowing!

50¢

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Face Powder

JOLI-MEMOIRE FRAGRANCE

Sample—Generous sized package in your own favorite shade sent for 10c. in stamps or coin. *The House of Tre-Jur, Inc.*, 19 West 18th Street . . . New York.

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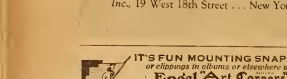
No paste needed—Easy to slide on corners—Easy to stick—Does the trick—Artistic. 10c Buys 100 at all Photo Supply Counters. A three brimsfull pkg. and FREE samples from ENGEL-Dept. 586, 4711 N. CLARK ST. CHICAGO.



Before *After*

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Delica-Brow

is the original Waterproof Liquid Dressing for the lashes and brows. Your first application will make your lashes seem long, dark and heavy, and your eyes very large and bright.

Send for Free Two Weeks' Supply

You will never know what beautiful eyes you really have until you use *Delica-Brow*. Send for a free trial bottle today. Kindly enclose 10c for packing and mailing.

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3012 Clybourne Ave. Chicago, Ill.

What the Stars Are Doing

And where you may write to them

Conducted by Gertrude Driscoll

Adorée, Renée—playing in *Bellamy the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Allison, May—playing in *Mismates*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

Arthur, George K.—playing in *The Waning Sex*—Metro-Goldwyn Studios, Culver City, Cal.

Astor, Mary—playing in *The Wise Guys*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Banky, Vilma—playing in *Son of the Sheik*—7200 Santa Monica Blvd., Los Angeles, Cal.

Barrymore, John—playing in *Manon Lescaut*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Baxter, Warner—playing in *Mismates*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Noah—playing in *Padlocked*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Beery, Wallace—playing in *Old Ironsides*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Bennett, Belle—playing in *The Lily*—Fox Studios, 1401 North Western Ave., Hollywood, Cal.

Blue, Monte—playing in *Reveillon*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Boardman, Eleanor—playing in *Bardelys The Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Bow, Clara—playing in *Mantrap*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Brian, Mary—playing in *Beau Geste*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Bronson, Betty—playing in *Paradise*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Brook, Clive—playing in *Why Girls Go Back Home*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Busch, Mae—playing in *Perch of the Devil*—Universal Studios, Universal City, Cal.

Carey, Harry—playing in *Satan Town*—Pathé Exchange, 35 W. 45th St., New York City, N. Y.

Chaney, Lon—playing in *The Road to Mandalay*—Metro-Goldwyn Studios, Culver City, Cal.

Chaplin, Charles—playing in *The Circus*—1412 La Brea Ave., Hollywood, Cal.

Chaplin, Sydney—playing in *The Better Ole*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Cody, Lew—playing in *The Waning Sex*—Metro-Goldwyn Studios, Culver City, Cal.

Collier, William, Jr.—completed *The Rainmaker*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Colman, Ronald—playing in *Beau Geste*—United Studios, 5341 Melrose Ave., Los Angeles, Cal.

Cortez, Ricardo—playing in *Sorrows of Satan*—Famous Players Studios, Sixth and Pierce Aves, Astoria, L. I.

Costello, Dolores—playing in *Manon Lescaut*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Dana, Viola—playing in *Bigger Than Barnum*—P. B. O. Studios, 780 Gower St., Hollywood, Cal.

Daniels, Bebe—playing in *The Palm Beach Girl*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Davies, Marion—playing in *The Red Mill*—Metro-Goldwyn Studios, Culver City, Cal.

Del Rio, Dolores—playing in *What Price Glory*—Fox Studios, 1401 Western Ave., Hollywood, Cal.

Dempster, Carol—playing in *The Sorrows of Satan*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Denny, Reginald—playing in *Beware of Widows*—Universal Studios, Universal City, Cal.

Devore, Dorothy—playing in *Senor Dare-devil*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Dix, Richard—playing in *Take a Chance*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Dove, Billie—playing in *The Star Maker*—Universal Studios, Universal City, Cal.

Dresser, Louise—playing in *Padlocked*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Fairbanks, Douglas—completed *The Black Pirate*—Pickford-Fairbanks Studio, Hollywood, Cal.

Fazenda, Louise—playing in *The Foolosse Widow*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Fields, W. C.—playing in *It's the Old Army Game*—Famous Players Studios, Sixth and Pierce Aves. Astoria, L. I.

Ford, Harrison—playing in *Up in Mabel's Room*—Metropolitan Studios, 1040 La Palmas Ave., Hollywood, Cal.

Gibson, Hoot—playing in *The Phantom Bullet*—Universal Studios, Universal City, Cal.

Gilbert, John—playing in *Bardelys the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Gish, Dorothy—completed *Nell Gwyn*—Herbert Wilcox Prod., London, England.

Gish, Lillian—playing in *Annie Laurie*—Metro-Goldwyn Studios, Culver City, Cal.

Goudal, Jetta—playing in *Her Man O'War*—Cecil De Mille Prod., Culver City, Cal.

Gray, Gilda—playing in *The Woman Thou Art*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Gray, Lawrence—playing in *The Palm Beach Girl*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Griffith, Corinne—playing in *Into Her Kingdom*—1040 La Palmas Ave., Hollywood, Cal.

Griffith, Raymond—playing in *Get Off the Earth*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hamilton, Neil—playing in *Old Ironsides*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Harlan, Kenneth—completed *The Ice Flood*—Universal Studios, Universal City, Cal.

Hines, Johnny—playing in *The Brown Derby*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

Holt, Jack—playing in *Born to the West*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Hughes, Lloyd—playing in *Forever After*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

Joy, Leatrice—playing in *The Clinging Vine*—Cecil De Millie Studios, Culver City, Cal.

Joyce, Alice—playing in *Beau Geste*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Keaton, Buster—playing in *The General*—Metro-Goldwyn Studios, Culver City, Cal.

Kenyon, Doris—playing in *Mismates*—First National Prod., 807 E. 175th St., New York City, N. Y.

Kerry, Norman—playing in *The Love Thief*—Universal Studios, Universal City, Cal.

Kirkwood, James—playing in *The Wise Guys*—United Studios, 5341 Melrose Ave. Hollywood, Cal.

Langdon, Harry—playing in *The Yes Man*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

La Plante, Laura—playing in *Butterflies in the Rain*—Universal Studios, Culver City, Cal.

Lloyd, Harold—latest release, *For Heaven's Sake*—1040 La Palmas Ave, Hollywood, Cal.

Louis, Willard—playing in *Bellamy the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

Love, Bessie—playing in *Lorey Mary*—Metro-Goldwyn Studios, Culver City Cal.

Lowe, Edmund—playing in *Black Paradise*—Fox Studios, 1401 Western Ave., Hollywood, Cal.

Lyon, Ben—playing in *The Great Deception*—First National Prod., 807 E. 175th St., New York City, N. Y.

Mackaill, Dorothy—playing in *Subway Sadie*—Biograph Studios, 807 E. 175th St., New York City, N. Y.

MacLean, Douglas—playing in *Ladies First*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Mason, Shirley—playing in *Don Juan's Three Nights*—United Studios, 5341 Melrose Ave., Hollywood, Cal.

McAvoy, May—playing in *The Passionate Quest*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Meighan, Thomas—playing in *Tin Gods*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Menjou, Adolphe—playing in *The Sorrows of Satan*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.

Miller, Patsy Ruth—playing in *Reveillon*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Mix, Tom—playing in *Dead Man Gold*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

Moore, Matt—playing in *Early to Wed*—Fox Studios, 1401 No. Western Ave. Hollywood, Cal.

Moreno, Antonio—playing in *The Temptress*—Metro-Goldwyn Studios, Culver City Cal.

Murray, Mae—playing in *Mad Desire*—Metro-Goldwyn Studios, Culver City, Cal.

Nagel, Conrad—playing in *There You Are!*—Metro-Goldwyn Studios, Culver City Cal.

Negri, Pola—playing in *Good and Naughty*—Famous Players Studios, 1520 Vine St., Hollywood Cal.

Nilsson, Anna Q.—playing in *Sinners in Paradise*—United Studios, 5341 Melrose Ave. Hollywood, Cal.

Nissen, Greta—playing in *The Love Thief*—Universal Studios, Universal City, Cal.

Novarro, Ramon—playing in *Bellamy the Magnificent*—Metro-Goldwyn Studios, Culver City, Cal.

O'Brien, George—playing in *Fig Leaves*—Fox Studios, 1401 No. Western Ave., Hollywood, Cal.

O'Brien, Eugene—playing in *Fine Manners*—Famous Players Studios, Sixth and Pierce Aves. Astoria, L. I.

O'Hara, George—playing in *Bigger Than Barnum*—P. B. O. Studios, 780 Gower St., Hollywood, Cal.

O'Neil, Sally—playing in *The Waning Sex*—Metro-Goldwyn Studios, Culver City Cal.

Philbin, Mary—playing in *Romeo and Juliet*—Universal Studios, Universal City Cal.

Pickford, Mary—completed *Sparrow*—Pickford-Fairbanks Studios, Hollywood, Cal.

Pitts, Zasu—playing in *Early to Wed*—Fox Studios, 1401 No. Western Ave. Hollywood, Cal.

Prevost, Marie—playing in *Up in Mabel's Room*—Metropolitan Studios, 1040 La Palmas Ave. Hollywood, Cal.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Ralston, Esther—playing in *Old Ironsides*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.
Ray, Charles—playing in *Paris*—Metro-Goldwyn Studios, Culver City, Cal.
Rich, Irene—playing in *Silken Shackles*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

Shearer, Norma—playing in *The Waning Sex*—Metro-Goldwyn Studios, Culver City, Cal.
Sherman, Lowell—playing in *Hello, New York*—Cosmopolitan Studios, 2478 Second Ave., New York City, N. Y.
Sills, Milton—playing in *Paradise*—Biograph Studios, 807 E. 175th St., New York City, N. Y.
Starke, Pauline—playing in *Love's Blindness*—Metro-Goldwyn Studios, Culver City, Cal.
Stone, Lewis—playing in *Don Juan's Three Nights*—United Studios, 5341 Melrose Ave., Hollywood, Cal.
Swanson, Gloria—playing in *Fine Manners*—Famous Players Studios, Sixth and Pierce Aves., Astoria, L. I.
Sweet, Blanche—playing in *Diplomacy*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Talmadge, Constance—playing in *The Duchess of Buffalo*—7200 Santa Monica Blvd., Los Angeles, Cal.
Talmadge, Norma—latest release, *Kiki*—7200 Santa Monica Blvd., Los AngeleM, Cal.
Tearle, Conway—playing in *The Sporting Lover*—United Studios, 5341 Melrose Ave., Hollywood, Cal.
Terry, Alice—completed *Mare Nostrum*—Metro-Goldwyn Studios, Culver City, Cal.
Torrence, Ernest—playing in *Mantrap*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Valentino, Rudolph—playing in *Son of The Sheik*—7200 Santa Monica Blvd., Los Angeles, Cal.
Vidor, Florence—playing in *Love, the Magician*—Famous Players Studios, 1520 Vine St., Hollywood, Cal.

Wilson, Lois—playing in *The Show-off*—1520 Vine St., Hollywood, Cal.
Windsor, Claire—playing in *Money Talks*—Metro-Goldwyn Studios, Culver City, Cal.
Worthing, Helen Lee—completed *Don Juan*—Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal.

The Movie Dictionary

Laughter—Smiling out loud. See Syd Chaplin.

Movies—Polite slang for Motion Pictures.

Nut—The other fellow. One who differs with us in praise of some players and condemnation of others.

Oath—A swear-word used both in and out of court and seldom respected. The italics of speech, used extensively by cowboys and villains.

Pride—A virtue that makes some players ridiculous and prevent others from becoming so.

Prudery—Coquetry gone to seed. A disease prevalent in legislative bodies and "I am better than thou" societies. Cause, a narrow vision; effect, various boards of censorship.

Questions—See the Answer Man.

Scenario—What nine persons out of ten think they could write, but which one in 9999 can.

Serial—A hair-raising succession of narrow escapes, railroad smash-ups and aeroplane accidents.

Title—The printed words in a picture that are supposed to say what the actors cant act.

Vanity—That which keeps people in favor with themselves who are out of favor with others. Everybody is afflicted with it except bad actors.

Western—Mexicans, Indians, hero, ambush, noose, beautiful girl, sheriff, rescue, wedding.

X—A letter made famous by one Bushman and the United States Mint.

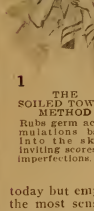
Young—The age of every actress. See Fanny Ward.

Yacht—What is blown up after every one gets off but the villain.

Two Beauty Crimes

Ended for you by this NEW and TOTALLY DIFFERENT way of removing cold cream

THE RIGHT WAY



1
THE SOILED TOWEL METHOD
Rubs germ accumulations back into the skin, inviting scores of imperfections.

PLEASE ACCEPT—7-day supply to try, the only way that removes ALL germ-laden accumulations from the pores

IN the last few months, an average of 10,000 women *a day*, have adopted this *new and totally different way* of removing cold cream from the skin.

Virtually every important beauty expert in America urges this new way. Scarcely a prominent motion picture or stage star today but employs it. It marks one of the most sensational beauty successes in years.

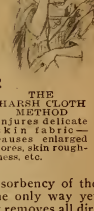
It lightens a darkish skin several shades or more. It keeps "make-up" fresh hours longer than before. It curbs oily skin and nose conditions amazingly.

Please accept a full 7-day supply to try. It will end for you, two crimes against skin beauty most women who use cleansing creams have unconsciously been practicing for years.

1—Rubbing germ-laden matter back into the skin with towels, cloths, etc., which lack in absorbency; 2—irritating your skin by rubbing cold cream off with harsh material. Scores of skin imperfections now are largely traced to these factors. Stop them, and you'll be amazed at the difference.

A scientific discovery

This new way is called Kleenex 'Kerchiefs—*absorbent*—a new kind of material—different from any you have ever seen—developed in consultation with leading skin authorities *solely* for the removal of cold cream correctly from the skin.



2
THE HARSH CLOTH METHOD
Injures delicate skin fabric—causes enlarged pores, skin roughness, etc.

It has 27 times the absorbency of the ordinary towel. It is the only way yet discovered that properly removes all dirt and germ-laden matter from the pores.

It quickly curbs oily nose and skin conditions. For those are largely caused by cold cream left in the skin which the pores thus constantly exude.

Use the coupon

A 7-day supply will be sent you. Note results yourself.

Kleenex 'Kerchiefs—*absorbent*—come in exquisite flat handkerchief boxes, to fit your dressing table drawer . . . in 2 sizes:

Boudoir size, sheets 6x7 inches . . 35c
Professional, sheets 9x10 inches . 65c

KLEENEX
ABSORBENT
'KERCHIEFS
To Remove Cold Cream—Sanitary

7-Day Supply—FREE

M-7,
KLEENEX CO.,
167 Quincy St., Chicago, Ill.

Please send without expense to me a sample packet of Kleenex 'Kerchiefs—*absorbent*—as offered.

Name.....

Address.....

"Guard your skin from the violet rays of the sun"

—says Helena Rubinstein

UNDER a prism—you can see that the sun's rays are divided into many colors—blue—red—green—yellow—violet! Science, however, has discovered that it is only the violet rays that tan, freckle, burn and blister the skin.

Mme. Helena Rubinstein—who stands out pre-eminent as the world's leading beauty scientist—has made one of the greatest contributions to feminine beauty in her "sunproof" cream—which neutralizes the violet rays—so that after applying an invisible film of this cream you may swim, golf, drive and tennis—without tanning, freckling or becoming sunburnt.

The following Helena Rubinstein creations will keep your skin smooth and white all summer long and counteract shine and superoiliness.

To prevent tan, freckles, sunburn

VALAZE SUNPROOF CREAM—apply before swimming, golfing, boating or any outdoor exposure. By neutralizing the "burning" rays of the sun, this remarkable cream keeps the skin free from all signs of tan, freckles, blisters and sunburn. **1.00**

VALAZE SUNPROOF LIQUID POWDER—besides imparting a delightful finish, this liquid powder, applied before exposure, also sunproofs your complexion against tan, freckles, sunburn, and is cooling and soothing to the skin. **1.50**

Oily skin—shiny nose

VALAZE LIQUIDINE—instantly removes shine and greasiness. Frees the pores of excess secretions, corrects oiliness, closes pores, whitens and imparts a soft "mat-like" flattering finish. **1.50**

Clear and bleach

VALAZE BEAUTIFYING SKINFOOD—"the skin-clearing masterpiece!" Lightens, purifies and refines the skin. Clears away sallowness, light freckles, darkened skin pigment—and is also the perfect beauty cream for daily use. **1.00**

To remove freckles

VALAZE FRECKLE CREAM—removes even dark, obstinate freckles—stimulates and tones up the skin. **1.50**

Blackheads—enlarged pores

VALAZE BEAUTY GRAINS—a marvelous soap substitute. Clears clogged pores—removes blackheads, whiteheads, greasiness, impurities—and refines coarsened skins, creating a delicate smooth complexion. **1.00**

If you cannot procure Valaze preparations locally, order direct.

Today send for free copy of M-7., the Summer Beauty Calendar with full instructions for keeping your skin fair and unweathered. Simply write to the New York address below.

Salon de Beaute Valaze

Trade Mark

Helena Rubinstein

PARIS
LONDON

46 West 57th Street, New York

CHICAGO—30 N. Michigan Boulevard
DETROIT—1340 Washington Boulevard
BOSTON—234 Boylston Street
NEWARK—951 Broad Street
PHILADELPHIA—1719 Chestnut Street

Charles Farrell, an unknown young actor, was chosen to play the leading rôle in "Old Ironsides," now being filmed by James Cruze. Cruze is determined to make it the greatest picture ever photographed—so there you are! Here is one of the early scenes from the picture

What Is the Quality That Makes a Star?

(*Continued from page* 51)

but her face was as white as ivory, her lips red and her hair black. Even in that crowd she stood out. We were looking for a girl to play the Princess in 'The Swan,' someone with a long throat, and a youthful but majestic carriage. So we found Frances Howard, playing in a comedy. Greta Nissen played a small part in pantomime when we saw her.

"Not all stars come from the stage. As a matter of fact, most of the present-day stars had no stage experience whatever. Acting for the camera requires a technique of its own which stage stars are often unable to master. On the other hand, plenty of picture players have tried their luck on the legitimate stage and have failed utterly. The two dont necessarily go together.

"The screen today needs above everything else actresses of breeding, women of the type of Florence Vidor, and Alice Joyce, who are genuine ladies and express their cultural background in every look and gesture. It isn't a matter of dress. You can take a chorus girl and dress her up to look like a princess, but she'll still remain what she is—a chorus girl dressed like a princess. Miss Vidor in 'The Grand Duchess and the Waiter' had no trouble convincing her audience that she was of noble birth. Good breeding stands out all over her, not obtrusively, obviously, as it does when it is assumed, but in a gentle, persuasive sort of way. No crooking of fingers for her; no assumed hauteur, no raising of lorgnettes. She doesn't have to try to look like a lady. She is a lady.

"WHY dont we try to get more women like her? We do. Unfortunately, they are almost entirely restricted to a certain class—the social one, that is not attracted to a career as public as the motion pictures. Occasionally, we happen upon the patrician type of beauty where we least expect to find it, but the combination of beauty, brains and background is a very, very rare one. I dont say it is absolutely essential to a successful career. You and I both could name women who have made names for themselves without being particularly cultured, but that's neither here nor there.

"What I want to emphasize is that there is a crying need for well-bred women in pictures. When we held the contests for applicants for the Paramount school, we looked in all walks of life. While it is true that the prettiest faces seemed to come from the masses, we found the girls with the most cultured manners in society and in college.

"SOMETIMES a star is made thru the luck of the game. The picture may have been designed as a vehicle for the star and every attention lavished upon it to that

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

end, when suddenly an actor playing a minor rôle may give such a brilliant performance that he simply puts the picture in his pocket and walks away with it. Adolphe Menjou did that to a film in which Edna Purviance was the star. John Gilbert did it. Countless others have done it. Only a little while ago I read the notices of a picture comedy in which the actress playing the rôle of a colored maid carried off all the honors in the picture.

"Very often it happens that a star changes his or her identity by revealing a streak of talent in an unsuspected direction. Raymond Griffith played heavies before he did comedies and if it weren't for the fact that we saw him do a funny bit, he'd probably still be a villain. At that, tho, what is comedy's gain is melodrama's loss, for Griffith had enough 'menace' to supply an army of villains. Anything he did seemed plausible, just as anything Douglas Fairbanks does, even holding a nation single-handed, seems entirely within the range of reason.

"Gloria Swanson turned from a wearer of beautiful clothes into a character actress. Betty Bronson started as *Peter Pan* and continued playing in sweet winsome parts until her amazing genius for emotional work was discovered, and her future now seems to be laid along entirely different lines. Unless I miss my guess, in five years from now Betty will be to the movies what Maude Adams was to the stage. She just crackles with temperament. Pola Negri, who distinguished herself first as a vampire and emotional actress, is now playing comedies with a deft, light touch. I have noticed, by the way, that every actor or actress of talent, no matter of what nature, possesses a streak of comedy. I mentioned Griffith, Swanson and Negri, but there are others, too; both Talmadge girls, Jack Gilbert, Richard Dix and several others. It may be that the same sense of pace which is so necessary to good comedy is also needed in the making of serious pictures."

YOUR next question to Mr. Lasky is something about why stars drop out, having once attained tremendous popularity, and Mr. Lasky, like a wise man, shrugs his shoulders.

"There are so many reasons. The public gets tired of them. Or they take on too much weight. Or they appear in poor pictures. Or they have nothing more to offer," he explains. "Sometimes an actor has nothing but mannerisms and when he uses them too often he wears out his welcome. Notoriety has killed more than one star."

If you are an interviewer, it is a good, sensible experience to meet Jesse Lasky early in your career of asking questions of movie stars and directors. He sees the motion picture in its entirety, from studio to box-office, and he knows the value of each of its component parts. The actor speaks in terms of his own personality: he will do thus and so if he feels like it; the director speaks in terms of his own creation: the picture he has achieved or hopes to achieve; the cameraman speaks in terms of his own craft: the lighting effects he has hit upon—and each one believes himself the savior of the film. Talking to them, you are apt to become a little warped in your outlook, seeing, as they do, a bit of the whole. That's why it is an education to speak with Mr. Lasky and get a bird's-eye view of the game, with the stars, the directors, the cameramen, the electricians, the executives and the sales force in their proper places.

Smart women everywhere
recognize the importance of a fresh clear skin

THE effect of many a Paris gown has been ruined by a bad complexion. This is an age of absolute cleanliness, freshness, daintiness—when a clear satin-like skin is more to be desired than the latest style creation.

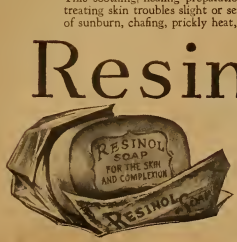
Yet frequently the excessive perspiration of summer combined with dust, powder and the natural oil of the skin makes the charm of daintiness seem impossible. There is one way to attain it. *Keep your skin clean by using plenty of pure soap and warm water.*

Resinol Soap is ideal for every skin and will stand any test of purity. It has no heavy perfume—just the delightful refreshing Resinol fragrance. This distinctive fragrance, as well as its rich color, is your guarantee for the healthful Resinol properties it contains.

Buy a cake from your druggist or toilet goods dealer, and bathe your face with it tonight. Note how readily it lathers, how gently but thoroughly it cleanses the pores, how easily it rinses, how soft, velvety and refreshed it leaves your skin. Resinol Soap makes you *feel* clean.

If blackheads, blotches, etc., are already present, apply Resinol Ointment to the irritated spots and see how it clears them away. This soothing, healing preparation has been used for years in treating skin troubles slight or serious. Excellent for the relief of sunburn, chafing, prickly heat, etc.

Resinol



Soap

Write today and ask us for a free trial of Resinol Soap and Ointment. Address Dept. D, Resinol, Baltimore, Md.

Laura La Plante, Pat O'Malley, in The Midnight Sun, *a Universal Production*

Learn this secret of *well-kept hair*

SAY what you will, you can't look your best unless your hair is well-kept, smooth.

Don't put up with hair that looks straggly, out of place, an hour or so after you brush it. Learn how well-dressed men and women everywhere keep their hair looking smooth, smart.

Stacomb! . . . There's the secret.

Stacomb trains the most difficult hair—quickly—safely. Keeps it in place—*all day long*. Brings out all its hidden lustre.

Keeps your hair in condition, too. Stacomb never leaves it dry and brittle—an easy prey to dandruff—as daily wetting with water does. Never makes it matted or greasy-looking.

Don't go along day after day harassed with uncertainty over how your hair looks. Try Stacomb today! In jars, tubes and liquid form. All drug and department stores. In Canada, address Standard Laboratories, Ltd., 727 King Street, West, Toronto.

Now in liquid form too!

Stacomb

KEEPS THE HAIR IN PLACE

Free Offer

Standard Laboratories, Inc.
Dept. 0-31, 113 W. 18th St., N. Y. C.
Please send me, *free*, a generous sample of Stacomb. I prefer the kind checked:—
Original, cream form ☐. New liquid form ☐.

Name.....

Address.....

Concerning the Prizes

THE five lucky sailors among the thousands of passengers who sailed on the May Limerick Liner are given here with their qualifications. Each of them is the winner of a ten-dollar prize:

They play tennis in England a lot,
Bert Lytell is the champion shot;
The Miss Nixon, you bet,
Puts 'em over the net,
And the high balls they serve hit the spot.

W. H. Sheridan,
New York.

Over there you'll meet film stars galore;
Miss Boardman is one—you'll adore
Her expression ironical
At Creighton Hale's monocle,
Shows she's met those "eye-openers" before.

Frank Kenneth Young.
Traverse City, Mich.

Lovers quarrel in England, they say;
Here's a pair you'll run into some day;
Young McGregor's sure peeved,
And Miss Borden looks grieved,
Just a 'snap'-shot, I guess, for the play.

Eugenia Luckie,
Atlanta, Ga.

May McAvoy and your friend Pat,
Will be seen in the old costumes that
May's parents did wear
On a wedding trip there,
Now we know why our Pat is high hat.

Mrs. Margaret Fromme.
Danbury, Conn.

In the country try spending a day,
Where young Colman and Miss Banky say
Is the spot most romantic
That side of the Atlantic,
Join the crowd, throw your cares all away.

Lucille Le Clair,
Dayton, Ohio.

ON page 55 of this number you will find five opportunities for qualifying for passage on the next Liner.

HAVE you written a letter to MOVIE, JR.? Every month a one-dollar prize is awarded to the little boy or girl who sends us the most interesting letter. He or she must include his or her age and address. The letter should be sent to MOVIE, JR., 175 Duffield Street, Brooklyn, New York.

VIOLET LAKE, 213 Fourth Street North, Virginia, Minnesota, is the winner of the prize this month. Unusually interesting letters were contributed by Elizabeth Shafer, Nutley, New Jersey, and Jennette Ginsberg, Philadelphia, Pennsylvania.

The Fat of the Land

is the prize-winning title for the picture which appeared on page 70 of the May issue. It was contributed by Miss Barbara Cooke, of Wilmette, Illinois. She receives the ten-dollar prize.

Pola's Most Honored Friend

By E. V. B.

POLA NEGRI, of course, has many admirers—particularly among the men—among which is Rudolph Valentino, and this is no secret. But it is not generally known that the fiery Pola is not without a host of loving friends of her own sex, and that she has a great big sympathetic heart full of the milk of human kindness.

I was one of a party of seven who dined with her at her beautiful, spacious mansion on Beverly Drive the other night, and, much to my surprise I found no pictures of her admirers anywhere about. She showed us her library and some rare books, her swimming-pool, her sunken garden, her paintings, her projection-room, her bronzes, her jewelry, and all that, but not a single photo of anybody—not even of Rudy.

I asked that we might have a peep into her boudoir and she consented. There, I felt sure, I would see unfolded before my eyes the innermost secrets of her heart. There would be pictures of Rudy in all his glory and perhaps others of former lovers—perhaps of the Count, or others with some lingering memories annexed. But no, not one man present!

But there, right near her dressing-table, in a conspicuous place and in a beautifully carved frame was a portrait of—whom do you think?—a mother, a sister, or a playmate of old? No, of a girl who has certainly had a bad break and needs a friend and here's the inscription: "To Pola—I love you! Mabel Normand."

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

When Fourth of July bands are playing—and the cannon are roaring out their celebration of another day of Independence and Freedom
—have a Camel!

WHEN the noisy shouts and songs of freedom burst forth on Independence Day. And bands and parades and booming cannon join in the joyous celebration. When you think again that our country and the men in it must be free—*have a Camel!*

For no other cigarette ever brought such liberation to so many millions of smokers. On the day of its birth, Camel decreed the end of tired taste, of cigaretty after-taste. Mild and mellow flavor, full enjoyment have made Camel the most celebrated name in the history of smoking.

So this Independence Day, as you watch our country's defenders march by in inspiring parade — know then the deepest goodness that ever came from a cigarette. Have the utmost in smoking enjoyment.

Have a Camel!

Camels represent the utmost in cigarette quality. The choicest of Turkish and Domestic tobaccos are blended into Camels by master blenders and the finest of French cigarette paper is made especially for them. No other cigarette is like Camels. They are the overwhelming choice of experienced smokers.

Our highest wish, if you do not yet know and enjoy Camel quality, is that you may try them. We invite you to compare Camels with any cigarette made at any price.

R. J. Reynolds Tobacco Company
Winston-Salem, N. C.

© 1926

© 1926
W. B. M. Co.

Born of the Splendor of a Deauville Sunset

—*this lovely new puff by Gainsborough*

Deauville! Most colorful spot in all southern France! Gathering place of the ultra-sophisticated! What a glorious pageant of fashion is witnessed there!

Echoed now from this fashion center comes a delightful new mode. Now one chooses her powder puff as a definite part of her costume—to blend with stockings, garters, lingerie; to complement her charm. And, translated into a lovely new powder puff—"*Corail*"—Gainsborough brings this, fashion's latest offering, to you.

Color borrowed from the sunset; velour of luxuriant softness, plus the other attributes of quality so typical of Gainsborough puffs—gives to this new *Corail* an added *chic*. You'll love the coral color from which it gets its name.

This and other Gainsborough powder puffs come in sizes for every need, for vanity, dressing table or bath. *Corail* in velour only, prices 15, 20 and 25c. Other puffs in wool or velour, prices from 10 to 75c.

The Answer to "Whose Hands?"

By F. VANCE DE REVERE

Spurr

EDITOR'S NOTE.—*Here are the owners of the three hands which were analyzed by F. Vance de Revere in the June issue of* MOTION PICTURE MAGAZINE. *On this page next month we will publish the pictures of the three stars whose hands have been so keenly analyzed on page 68 of this issue.*

THE tiny hand belonging to the very versatile person, with more talents than her share, was Gloria Swanson's. Her hand corresponds with her stature, but her face does not. Her face would indicate that she was tall. In fact, she looks larger on the screen than she is, because of this. The artistic ability is shown in her face but is more pronounced in her hand, whereas, the executive qualities are more pronounced in her face. She is "artistic to her finger tips," for she really does sketch, draw, model and has ability to design and create. The diversification of her characteristics is most unusual.

THE very masculine hand, with its corresponding masculine traits was Richard Dix's. His frankness, honesty and out-spoken nature are shown in both hand and face. His great physical strength and endurance, his practicability, as well as the inspirational, emotional, in fact, all the dramatic qualities which make him the natural born actor, are all found in face and hand alike. Independence of both thought and action, the conversational ability and the friendly, kindly attitude toward his fellow companions, is well marked in both face and hand. In fact, Richard Dix's face and hand correspond in nearly every detail, giving added strength to all his characteristics.

THE hand belonging to a person of good height, lean and muscular, with a face having more length than breadth, was Marion Davies.' The active, restless nature which must have activity and plenty of variety and change, also the courage of her convictions, is shown in the face and hand alike. In the jaw line and formation of the chin are shown persistence and determination and in her nose is shown a lack of aggression. The charitable, extremely sympathetic, kindly nature, with the gentle, easy manner and also the love of the luxurious and the creature comforts of life, are found in both face and hand. Kindness and sympathy are dominate in Marion Davies' character.

All rights reserved

F. VANCE DE REVERE.

Budding Romances

A NUMBER of interesting romances are having their inception at the new Hollywood Plaza Hotel in Hollywood, which hostelry is proving to be the gathering place of many notables in cinemaland. Mildred June, beautiful Universal star is often seen with Jimmy Houston, a debonair and handsome real estator of Hollywood who, we should think, would do very admirably before the camera himself. And Charlotte Bird, the clever and attractive girl brought west under contract to Lasky, seems very much interested in Richard Arlen, Lasky juvenile, as this pair are quite inseparable. They do not deny an engagement, so we rather think an announcement may be forthcoming soon.

Allan Hart Simpson, Lasky juvenile, and Walter Lang, the director, often leave the Plaza lobby of an evening and go out to Mrs. Wallace Reid's house for a game of bridge. We understand Mae Busch plays the fourth hand. Altho Allan Simpson and Mae are very good friends, we hear that another gentleman has a deep romantic interest in Mae. And as for Mrs. Reid—you know Walter Lang directed her pictures and he will soon direct another. Adalyn Mayer, who was one of the beauties chosen for "The Dressmaker from Paris," is often seen at the Plaza with an eastern gentleman some years her senior and it is rumored that they may soon wed. Marion Harlan, daughter of Otis Harlan and cousin of Kenneth, just married Walter Kennedy, son of a hotel owner of Mineral Springs, Indiana. This couple are residing at the Hollywood Plaza.

FREE—10-Day Tube

Mail the Coupon

Here's a gift

Just send coupon for full 10-day tube of this new way to dazzling, white teeth and firm, healthy gums

HERE'S a test you'll enjoy making. It makes teeth white and gleaming. Run your tongue across your teeth, and you will feel a film, a viscous coat that covers them.

FILM . . . the great enemy of healthy teeth and gums

That film is an enemy to your teeth—and your gums. You must remove it.

It clings to teeth, gets into crevices and stays. It absorbs discolorations and gives your teeth that cloudy "off-color" look. Germs by the millions breed in it and lay your teeth open to decay. And they, with tartar, are a chief cause of pyorrhea and gum disorders.

Tooth troubles and gum troubles now are largely traced to that film. *That's why, regardless of the care you take now, your teeth remain dull and unattractive.*

Firm the gums

Now, in a new-type dentifrice called Pepsodent, dental science has discovered effective combatants. Their action is to curdle the film and remove it, then to firm the gums.

* * *

A few days' use will prove its power beyond all doubt. Mail the coupon. A ten-day tube will be sent you free.

FREE Pepsodent

Mail Coupon for 10-Day Tube to

The New-Day Quality Dentifrice Endorsed by World's Dental Authorities

THE PEPSODENT COMPANY
Dept. 638, 1104 S. Wabash Ave.
Chicago, Ill., U. S. A.

Name .....

Address .....

Only one tube to a family 2174

Only this way is sure

NOTHING else can clean toilet bowls so thoroughly and surely as Sani-Flush. It does away with mops, pails and acids.

Just sprinkle Sani-Flush in the bowl. Follow directions on the can. Flush. Every mark, stain and incrustation is gone. The bowl is white and clean. Even the unreachable trap, so especially dangerous if neglected in hot weather, has been cleared of all sediment.

Always keep a can of Sani-Flush handy in the bathroom. Harmless to plumbing connections.

Buy Sani-Flush in new convenient punch-top can at your grocery, drug or hardware store, or send 25c for a full-size can. 30c in Far West. 35c in Canada.

Sani-Flush

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

Something DIFFERENT *for Bobbed Hair*

THERE is a tremendous difference in bobs. Some are wonderfully attractive and becoming, while others, well—which kind is yours?

I wish you could picture the becoming kind I have in mind—the sort that makes men turn to admire. I can't tell you what the color is, but it's full of those tiny dancing lights that somehow suggest auburn, yet which are really no more actual color than sunlight. It's only when the head is moved that you catch the auburn suggestion—the fleeting glint of gold.

You have no idea how much your bob can be improved with the "tiny tint" Golden Glint Shampoo will give it. If you want a bob like that I have in mind, buy a package and see for yourself. At all drug stores, or send 25c direct to J. W. KOBI CO., 656 Rainier Ave., Seattle, Wn.

Golden Glint SHAMPOO

What Does It Cost to Get Into the Movies?

(*Continued from page* 84)

gether it will be an easier matter for the extras to come to a better understanding with casting directors, and bring them to a consideration of the unfairness of recruiting from the streets until they have given extras already in the profession the opportunity to be considered.

IT is estimated by those who have investigated that there are from fifteen to twenty fraudulent schools and agencies in New York City alone which claim to make moving picture stars of their pupils after they have been paid large sums of money. Now it is bunk to make any such claims. Motion picture stars are not made in a few months' time.

Here is one such school which was exposed recently in a trade paper called *Motion Picture Today*:

"Pay $35 and Maybe You Will Become Screen Star.

"Members of the Film Player's Club are incensed over the action of a concern which is flooding the Eastern studios with young men and women who have golden hopes of becoming motion picture celebrities. This company, which is located in the Longacre Building, it is said, is making it difficult for experienced picture workers to get employment. It is reported that several hundred persons have enrolled at the office, and that a proportionately small number have secured work under the Kleigs.

"A reporter for *Motion Picture Today*, who investigated the proposition as a candidate for screen honors, was offered a contract on payment of thirty-five dollars. This entitled her to work for *one day*, she was told, and provided that if she obtained steady employment later, ten per cent. of her salary would be required as commission. The large fee was partially explained by the statement that some money would be needed for entertaining directors and other persons in the casting end of the business. When the reporter asked for permission to read the proffered contract, she was told that this was against the regulations of the concern.

"THE reporter was also impressed with the necessity of having suitable photographs and was informed that the company would provide a dozen for her upon payment of fifteen dollars. She would receive two for her personal use, and the remainder would be distributed among casting directors, agents, etc.

"The young man in the case saw in her great possibilities and enthused over her chances of success before the camera. Her name, address, measurements and other information were recorded.

"In protesting against the situation, members of the Film Players' Club, which includes many playing bits, protest that scores of girls are forsaking steady jobs in order to become 'movie stars.' They are required to pay a large sum for their jobs which they could probably secure thru a regular casting agency upon paying a commission of ten per cent."

In this case the operator of this school was formerly connected with pictures, and knows a great many persons in the game. He promises his graduates only *one day's work*, which is a simple enough matter in most instances for him to secure them, but here is the point. He assures them that *once inside the gates of moviedom, the rest is an easy matter, and they will then be well on the way to stardom.* He does this assuring before they graduate, for once they have been given their day's work, he is able legally to wash his hands of them. He operates thru casting directors, legitimate agencies, etc. When one casting director, discovering his game, shut down on him, he got some of his graduates into the studio by bribing a supposedly legitimate casting agent, who palmed them off on the unsuspecting casting director.

THIS is only one of the numerous schools or agencies operating just within the law which is unscrupulous to the nth degree. A few of them have been exposed and put out of commission, but the majority operate for years without much danger of interference.

An instance of a fraudulent agency was brought to light when the agent was clapped into jail. They called him "The Sheik," for he went around in black East Indian attire, turban wound tightly around his head. Usually there were any number of dark-skinned persons in his office, which was on the top floor of a Forty-seventh Street building. He recruited girls to play in pictures, he told them, in the nude, and even went so far as to go to the Actors' Equity and the film clubs to secure candidates. It was discovered that while he obtained work for a few colored persons in pictures, his traffic was mostly in white slavery.

An extras' organization, where all such cases can be reported and investigated at once, will aid in ridding the ranks of frauds. Such an organization can report all matters of this kind to the casting directors, who in turn should operate with the extras in helping to make extraing as free and above board as possible.

FROM the extra's point of view, his lot is indeed a hard one, with even at best a losing chance at leading to better and more work. If he is in earnest he does not hesitate to make many sacrifices, in spite of this knowledge. But neither an association formed for his protection, nor sacrifices willingly undergone by him, will alone insure even mediocre success in the picture world. It may be a harsh judgment, but those inside the industry estimate that a large number of extras now in the game haven't one chance in a million of making the grade, and that if they were a little more severe in the estimates of their qualifications, they would seek other fields to conquer.

The Limerick Liner Is Sailing

DO you know the fun of making up last lines for unfinished Limericks? You have missed a lot if you have never embarked on this voyage. MOTION PICTURE MAGAZINE awards $50.00 in prizes every month for the best last lines. Turn to page 55 and read the details.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

That's Out

(*Continued from page* 59)

not been receiving the attention from the fans which you thought it should. It must have been with such an idea of stimulating interest that you made the remark about Thomas Meighan which appeared in March MOTION PICTURE."

It is perhaps a shame to disillusion Tommy's admirer, but in all modesty we must admit that our department is probably the most popular in the magazine and that, far from attempting to stimulate interest in it, we are doing everything in our power to curtail the great concern which our writings seem to give MOTION PICTURE readers.

I now have so many secretaries working for me, answering letters from irate readers, that there is no longer any profit in conducting this column.

First Call for Von Stroheim Film!

VON STROHEIM has started to cast a new picture. Hollywood parents are already filling out applications for their children so that they will be able to play leading rôles in the production by the time von Stroheim is ready actually to start shooting.

Another Challenge

IN the next mail came a little epistle from Lewis B. Fackler, of Roanoke, Virginia, who says, in part:

"I have read your column for several years and I can truthfully say that I have never heard you offer a word of praise for Pola Negri's distinct talents. On the contrary, you have criticized her for being standardized by Paramount, predicted waning popularity for her in two different articles—both predictions asinine to the point of nausea—and when you have not criticized her, you have completely ignored her. To speak of Gloria Swanson as being a great actress is more than foolish. It is absurd."

Pola certainly has a lot of very staunch admirers, and is undoubtedly deserving of them. Strangely, however, many of them seem to be suffering from one ailment or another. One, who wrote this department last month, stated that he would never be able to view another film if Miss Negri were to quit the screen.

Now, judging from his letter, we are sorry to note that Mr. Fackler suffers from a weak stomach. I regret that, having no M.D. diploma, I will be unable to prescribe for him. But there are several very good tonics to be found in the advertising columns of MOTION PICTURE MAGAZINE.

As for our predictions concerning Miss Negri, we will leave that neither to Mr. Fackler nor to ourselves to decide. Let time be the judge.

I SEE where Harry Langdon is going to make a picture entitled "The Yes Man." He should have very little trouble casting such a subject in Hollywood.

And all scenes can be shot without rehearsals.

Something Should Be Done About This

WE are still hoping to view a race-track picture in which it is not necessary for the heroine's horse to win the race in order to save the old homestead from the hands of the sheriff.

Watch for the August issue of MOTION PICTURE MAGAZINE. It's our big mid-summer number and has more features than any other movie magazine.

Sometimes . . . remembering is dangerous

SORRY that he met a beautiful girl? How can a man ever regret such a pleasure? How can he want to forget it?

It can happen! And perhaps there is no keener disappointment to a man than this very thing.

To admire a girl's beauty, to want to know her. Then to meet her—and have nearness bring disillusionment!

And always, afterward, when he thinks of her, he remembers only this one thing. He forgets her beauty—but he can't forget that she failed to live up to his ideal of her!

The smart woman never neglects one fundamental personal appeal. She is ever on the alert against that disastrous thing which can so quickly turn masculine admiration into disgust.

If soap and water alone could keep you from offending with the deadly odor of underarm perspiration and the ugly stains of moisture, few people would offend.

But ordinary cleanliness has no effect on perspiration. No make-shift, temporary measures will do. Only a scientifically formulated corrective can control it.

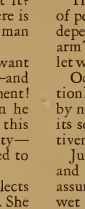
The one corrective which millions of people have found they can really depend upon is Odorono, the Underarm Toilette. A dainty, antiseptic toilet water, so easy and pleasant to use!

Odorono is a physician's prescription. It is widely used in hospitals by nurses and doctors who recognize its scientific character and sure effectiveness.

Just use Odorono twice a week—and you'll enjoy a new safe sense of assurance. No more embarrassing wet streaks under the arm or across the back; no more ruinous stains which expert dry cleaning can't take out.

And even more important to your self-respect—no unconscious offending with repellent odor!

Don't run the risk of ever having an unlovely odor associated with your person! Be safe—with Odorono twice a week. Get a bottle now, at any toilet counter, 35c, 60c and $1, or sent by mail postpaid.



THE ODORONO COMPANY,
127 Blair Avenue, Cincinnati, O.

Canadian Address, 468 King Street, West, Toronto, Canada

RUTH MILLER
127 Blair Avenue, Cincinnati, O.
Please send me sample of Odorono and booklet for which I enclose 5c.

Name.....

Address .....

NOTE: If you would also like to try Creme Odorono, a delightful new creme which corrects odor only, send 5c additional.

Keep the Underarms Dry and Odorless!

WARM days are here and with them came that dreaded annoyance—Excessive Armpit Perspiration. Surely you will not again spend unhappy hours of humiliation. Like every wholesome woman there are few things you dread more than armpit odor and unsightly perspiration stains.

Old reliable NONSPI has brought glorious freedom to a million women. Why not to you? Harmlessly and certainly this wonderful preparation keeps the underarms normally dry and free from odor. And it is a preparation that trained nurses use, that physicians endorse and that toilet and drug dealers everywhere advocate.

Practically no inconvenience to use—two simple applications weekly—frees you from armpit odor and protects your gowns from ruinous perspiration stains. Purchase a bottle from your dealer (it is but 50c)—Or send us your name and we will gladly mail you a liberal FREE sample.

TRADE NONSPI MARK

THE NONSPI COMPANY
2643 Walnut St., Kansas City, Mo.
Please send free testing sample to address listed below.

Name_____
Street_____
City_____

Maybelline

DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear naturally dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. Solid form or water-proof liquid, BLACK or BROWN, 75c at your dealer's or direct postpaid.
MAYBELLINE CO., CHICAGO

Liquid Form

Solid Form

The Truth about Hair Coloring

NOTHING EQUALS Genuine B. Paul's HENNA

Why Have Gray or Faded Hair

USE B. PAUL'S HENNA

COLORS gray hair in ONE APPLICATION.

ALL SHADES FROM BLACK TO BLOND

Returns youthful color so you can bob it. Bobbed hair takes years off your age, but not if it's gray. Not affected by salt water, perspiration, oils, tonics, shampoos, previous dyes. Does not stain scalp or rub off. Composed Henna Herbs; Harmless. Easily applied at home. **14 shades. P. P. $1.60. White Henna for lightening hair grown dark, $2.25. Pilocarpine Hair Tonic (sow-erful stimulant), $5.00.** Free Advice—Booklet.

B. PAUL, Dept. 8-J, 21 W. 39th St., N.Y.C.

AT ALL DRUG AND DEPARTMENT STORES

Arlette Marchal at her dressing table

The Home Beauty Shop

Conducted by MARTHA DAWN

A GREAT many girls write in to me and ask my advice on the use of surgery to correct anatomical defects. I have before me a number of letters asking if it is wise to have a surgeon perform an operation for shortening the nose or for straightening bow-legs.

Without a personal knowledge of such cases and without knowing something about the reputation of the surgeons who perform such operations, it is difficult to give advice. Several actresses have undergone operations on the nose without disastrous effect and with good results. And there are many appliances for straightening the nose without an operation that have been highly recommended.

As for the operation to straighten bow-legs, it can be done if you do not mind the pain and inconvenience of having your leg broken and set straight.

As a general thing, such surgical feats are only for the very wealthy who have money to pay for the very best medical treatment. In inefficient hands, any surgical operation is a troublesome and often dangerous thing.

For the girl with a large, prominent nose, it is usually safer and wiser to resort to the art of concealment. For instance, if your nose is too large, do not wear a small hat. Do not wear a hat without a brim. A large hat is more becoming to the girl whose features are prominent. And remember that too much powder, especially very white powder, only serves to draw attention to your nose.

As for bow-legs, they are difficult to conceal in this day of short skirts. If your legs are not all that they should be, the best thing to do is to avoid conspicuous stockings. Flesh-colored stockings are a fashion designed for girls with perfect legs. Of course, you need not wear black stockings, but try a gun metal or a dark gray.

You must wear your dresses rather short to be fashionable. But if your legs aren't beautiful, dont have a straight, tight skirt line. Flare skirts and slashed skirts are fashionable and a draped skirt, loose about the hem, is the best style for girls who fancy that they have homely legs.

Also, be careful how you stand. Cultivate a graceful carriage, use your feet correctly and remember that a neatly shod foot is always attractive.

SPEAKING of shoes, all the heels run to extremes. They are either painfully high or almost non-existent. In other words, all the shoes look like either dancing pumps or sport shoes.

Skirts, too, are either knee-length or, for very formal dresses, well down to the ankle line.

The tailored suit is back again. French-women never discarded it entirely. A few words about what to wear with a tailored suit might be pertinent. Never wear a trimmed hat with a tailored suit. Only severely cut hats are correct. Never wear fancy shoes. Oxfords or Colonial pumps are best. Never wear jewelry, except the plainest sort, with tailored attire. Mannish cut blouses are very fashionable and, of course, the trimmed blouse with the tailored suit is bad taste.

THIS is the time of the year, too, when special attention must be given to the complexion, particularly if you are subject to freckles and sunburn. The safest remedy comes in a prevention treatment which consists of protecting the skin with a good foundation cream before applying face powder.

If the sunburn does get you, remember the excellent healing and cooling qualities of milk. There is nothing better and it will bring quick relief to sunburnt skin. At the same time it serves as a bleach for tan. Lemon juice is probably as good a remedy as anything for freckles.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

The Hard, Hard Life of a Handsome Hero

(*Continued from page 67*)

I did. There was to be a fight. Mr. Kerry and Charles Puffy were trying to defend the beautiful maiden, played by Greta Nisson, from the onslaught of a dozen or so rough soldiers who wanted to take her back to her ancestral castle whence she had fled, presumably, for love of Norman. I am not at all sure that I have the details of the story correctly.

It was a lovely fight. They swatted each other earnestly. They broke vases and pitchers over each other's heads. They rolled on the floor. Thud! Grunt! Crash! Miss Nisson registered terror. The defenders were overwhelmed and Miss Nisson was carried off, struggling. Mr. Kerry lay unconscious on the floor. "Cut!" shouted the director.

HERE it was discovered that there was nothing to cut. The cameraman, for some obscure reason, had stopped grinding soon after the fight began. Language ensued.

Wearily they cleaned up the set, repaired a broken chair, procured more vases and pitchers, dusted off the actors—and did it over!

In the next scene Mr. Kerry was still unconscious. Miss Nisson was to yearn over him, kneeling at his side, and a dramatic scene took place in which the cruel guardian arrived and bargained with her for Norman's life. If she would promise to return to the castle and marry the villain, her lover would be spared. Heart-broken, she agreed.

They began to rehearse. Mr. Kerry procured a pillow and reposed on the floor while the rest of the company worked out their "business." Presently there was a loud snore. Worn out with defending the beautiful maiden twice in one afternoon, Mr. Kerry had gone to sleep.

It was getting late and it looked as if it might rain again. My chances for more interview seemed slight. I stole out, unnoticed, and departed for home.

Good? No, Just Wise

(*Continued from page 35*)

"Well, that's that," she said. "I've always known what I wanted in life and I've done the things that would bring it nearer and left the others, that would clash with it, undone. If I dont get it, I'll at least not have any regrets."

She smiled her unaffected smile of comradeship that makes her seem younger than the flappers she had been discussing. It made me think of her as I saw her at the Paramount School Commencement party.

She had appeared in some scenes with the graduate players just beginning their movie careers. Lois Wilson looked younger than any of them, and she had been on the screen for ten years.

Her enthusiasm was like a flame. The others looked a little old, a little too sophisticated and worldly wise by comparison.

I think that Lois Wilson's beauty is her best argument. What girl wouldn't curtail a few emotions and pass up a cocktail or two to capture the spirit of eternal youth?

"Let Us Taste Life While We May"

"Doushka," he whispered, "Life is so short. Let us taste it while we may!" And the princely stranger, who had suddenly appeared out of the soft shadow of the warm, sensuous Egyptian night, bent and kissed her lips.

She struggled against the intoxicating emotion—tried vainly to resist—to push him away—but he again gathered her into his arms and most tenderly kissed her.

All power of movement seemed to desert her. She only knew that she was wildly happy, that this was heaven, and she wished it would never end.

* * * *

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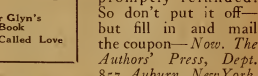

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Completely Herself

(*Continued from page 69*)

From earliest recollection, her childhood was one struggle between her own personality and the instinct of her mother to dominate and possess it. This struggle was not actuated by the will of either person; it was, rather, the conflict of two primal forces, each as old as mankind: the instinct of the parent to possess the child, and of the child to live an individual life of its own.

A few incidents will suffice to show the character of this struggle. For some reason—thru sheer perversity if you insist, but I do not believe this to be so—she did not wish to go to the Sunday school of her family's choosing—therefore, she would take a dose of ipecac sufficient to make her too sick to do so.

To balance this: whenever she wanted something, the opposite was given her. If she wanted a wide ribbon, she got a narrow one; if she wanted a blue dress, she got a pink one!

Later, when she began to form concrete ideas as to the pattern in which she would like to cast her life, her strongest wish was to engage in some form of art—the stage being her preference. And what was this ambition of a child in the early teens met with? Ridicule! Not a argument to show her the hardship and small chance of large rewards in that life; but, simply—*ridicule!*

Naturally, this only served to make her draw more within herself than ever. For a few years she strove to gain the end she so wished; but she found that it was impossible to do so without a definite break with her family.

FOR instance, this will serve as an example of the attitude of her family: later, when she was actually beginning to make a name for herself in pictures, her aunt insisted that she change her name. For, within a certain circle of her aunt's acquaintance, Eleanor Boardman was known to be her niece—and she felt it unjust that she should be made to stand the shame of having her niece's degradation known! And with her mother it was very much the same; when all her objections were boiled down, only one remained: this was the ever-present danger of "temptation."

"As if there wouldn't be as much temptation in business. As if there wouldn't be as much temptation *wherever* there were men!"

Because of her wish to avoid a definite break with her family, Miss Boardman at last decided to compromise upon a point half-way between the fields of art and business—the craft of interior decoration. For some time she plied this trade; but the further she delved in it, the more obvious became the limits to its depths—until, at last, it held no further interest for her. Still she stuck; hoping that, even tho she could get nothing from it, she might still find some interest in putting all of herself into it. But the fact that it was only a blind alley leading nowhere could no longer be hidden.

SO, in disgust, she cut the Gordian knot. She quietly packed her things and went to New York—with little money in her pocket; but a seemingly inexhaustible supply of high hopes in her heart. All that was necessary, so it seemed to her, was to walk into the office of the first producer and intimate that she was willing to accept a part!

But she was due for a sad awakening.

One of the first of the mighty who deigned to grant her an audience said he would give her a part in a picture—for a consideration. And, as she was quite pretty and made a strong appeal to him, he might even be pleased to raise her amongst the stars!

Miss Boardman's reaction was peculiar.

"I felt—I *knew*—that this 'consideration' was not necessary. So I argued with him for about two hours! And I was so serious in my attempt to prove to him that he was wrong!—he must have been laughing up his sleeve at me all the time.

"But I think I've had the last laugh; for he is no longer a power—and I've gained more than he offered me."

HER first work in pictures came a short time later, as an extra in the old World studio at Fort Lee. There, amongst others, she met the casting director, Robert McIntyre, and he—always on the lookout for new faces—was struck by her rather rare type of beauty. He made a test of her, and told her that he would let her know if anything developed from it. On her first day she was given the chance to be a "Cinderella"!

And something *would* have come of it, for the test went beyond even the greatest expectations; but, look as he would, it was not until years later that McIntyre succeeded in finding her!

The reason was that she had moved and left no forwarding address—she was forever moving in those days.

"Was it to a cheaper room?"

"No—there weren't any cheaper. It was this: as soon as a landlady learned that I was working in the films—when a call came over the phone, for instance—she would have nothing more to do with me—I must get out and look for another place."

AND that is the note on which we will end, for I did not start out to give you a life history of this lady; I have tried, rather, to sketch sufficient of the background to make possible an understanding of her development. I hope that I have succeeded in this—if I haven't, the piling up of more facts wont help me. Also, before I close, there is this to be considered: Miss Boardman seems possessed of an analytical and logical mind. One—again like Poe—poorly suited to romanticize hardship and make the best of it. For such an one, if a thing is bad, it's *bad*—and no amount of soft soap will smooth the rough edges. Therefore—pessimism.

But her star seems in the ascendant, and its upward progress certain. Perhaps the present pessimistic stage is merely transitional. In fact, there is every reason to believe this is so: she has lost the illusions of her childhood and, as yet, has found nothing to take their place.

But let us hope that she will find it soon.

WHAT'S YOUR QUESTION?

No matter what the query may be, if it is about the movies, The Answer Man can answer it satisfactorily for you. His pertinent replies cause much merriment, and few people know more about the screen stars and their careers than he.

Tabloid Interviews

By ELIZABETH PETERSEN

IN the pursuit of my art I stop at no obstacles, so naturally a mere dentist could not keep me from my prey, who in this instance happened to be A. B. C. Dee, President of Bigger and Better Pictures.

My victim was reclining in the chair when I approached brightly, note book in hand.

"The pulling power of the Movies is tremendous," he groaned, "tho there is a tremendous cavity for better pictures which must be filled. We producers must hand together and drill for the festering abscess that is infecting the very root of our great industry. You must pardon me if I seem distrait. My nerves are jumping at the throbbing, pricky jabs given us by the Censors."

"And what chance has a girl of winning screen fame?" I queried aptly.

A curious look came into his eyes.

"As Madame Glyn would say only four out of five have 'IT'" he countered.

With this interesting thought our talk ended.

THE beautiful June Morn was reclining in a steamer chair on her yacht as I approached. There was a wistful look in her eyes that went straight to my heart.

"Tell my public," she said softly, "that they are my anchor. If it weren't for them I would be drifting along on a sea of pleasure. For them I have buffeted the waves, but I do not regret it. My work is my harbor, my refuge from the storms of life."

She walked a little unsteadily to the rail.

"I love my public," she said quivering with suppressed emotion. "Everything within me goes out to them."

As I left she was still standing at the rail, her head bowed as in silent prayer.

I HAVE often thought a movie star's place is in the kitchen, but it wasn't until I met the great Ordoeva that I was sure of it.

Succulently attired in a tomato-red velvet gown, her sleeves rolled up and inadvertently displaying the diamond and emerald and ruby and rhinestone bracelets that had figured in so many newspaper robberies, she playfully threw some mashed potatoes as a greeting.

She made an entrancing entrée reclining against the lapis lazuli sink of her renaissance kitchen.

"I'm just a little home girl who doesn't believe in getting pickled unless there's no help for it," she began. "But I must admit you can get in some awful stews some time. Far be it from me to roast anyone, but ——— the things I've seen simmering. Anyway I'm not going to cook anyone's goose, so dont ask me to dish the dirt.

"It's all a lot of Bologna about me being a Vamp. I'm the best little housebreaker —I mean housekeeper—in all Hollywood. I think housework is a great beautifier. Do you think I could keep my hands so smooth and white if it weren't for the frequent soakings they get in dishwater?"

"And what is your opinion of the movies," I broke in when I saw my chance. "Do you think they are still in their infancy?"

"So's your old man," she said with the

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Madame Williams Dk 16 Buffalo, N.Y.

Laziness is the mother of invention. When W. C. Fields was on the stage, he was too lazy to paste on his comic mustache with spirit gum. It's a ticklish and trying process. So he invented a mustache with a hook contrivance that he fastens under his nostrils. And, boys and girls, he is using that convenient little mustache in "It's the Old Army Game"

consommé that has endeared her to the whole world.

To think of meeting the great Bantam Kluk himself on a lonely country road. Oh, thrill of thrills! What if all I saw of him was his carefully tailored brown brogues, I could visualize his face with its sadly sweet expression under the trim outlines of his Complex 8.

"I haven't a moment to spare," he said hurriedly, his voice almost drowned by the blows of his hammer. "I'm touring the country, making personal appearances. It was accelerating at first but now the edge is wearing off. You cant imagine the nuts and cranks in my audiences. They tire me out. I'm only a tool in the hands of my producers who want to jack up their trade. If they dont shift gears pretty soon and let me back into the studios, I'll be a wreck. I've simply got to put on the brakes. Of course, they always stake me to a blowout, but I have to bolt my good to make time. It's hard to gage time when you have to cover the mileage I do."

He crawled out from under the car. With the air of an expert he capped the chimax, I mean the radiator.

"Well, I'll be punctured," he groaned. "Excuse me if I have to bring this very pleasant little chat to a slow down. My gas has given out."

It was with a feeling of deepest reverence that I approached the home of the beloved mother of the screen. A tired-looking little man with a feather duster in his hand answered my ring.

"She's down at the hangar," he said, "and please dont whistle as you leave. Our beloved eldest son ties at the point of death."

The gloom of this news was dispelled by the cheery greeting of the dear little mother. Her white hair, cut in the latest bob, was carefully marcelled. Her blue eyes sparkled merrily as she indicated a seat beside her in the plane.

We soared merrily into the air.

"This younger generation that is springing up is losing all control," she remarked coolly as the machine righted itself after the third tail spin. "They fly thru life with their heads in the clouds. There is many a girl who has side-slipped simply because she's never got her feet on the ground and is winging her way thru dangerous currents without a thought for her dear mother's teachings. Looping the loop doesn't get you anywhere. The girl who always wants to be on top of the social swing is getting ready for a nose dive into the depths of despair."

"And your own dear children?" I queried.

There was a sudden lurch and a rush of air as the machine careened madly downwards. As we struck a church steeple, the little mother faced me, her mouth working convulsively.

"The mention of my little darlings always unnerves me," she murmured apologetically.

Make Your Vacation Perfect

by taking a copy of the August issue of MOTION PICTURE MAGAZINE with you. Order your copy from your news-dealer today so that you wont be disappointed. Dont forget that MOTION PICTURE MAGAZINE has more features than any other magazine of its kind. And you cannot afford to miss the latest news of the new pictures that you will find in "The Picture Parade," conducted by Laurence Reid.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Yes and No

(*Continued from page* 82)

Those two magazines, I think, visited every person on the floor who was able to turn the pages. And I know every single person who read them enjoyed them, for there is something in MOTION PICTURE for everyone—young and old, men, women and children. To my knowledge several persons in the hospital subscribed for MOTION PICTURE when they found how good it really was.

THELMA FERGUSON,
Hollister, California.

The Clever Talmadges

I WONDER how long this star system will last. Surely it has been weighed in the balance and found wanting. We are not demanding all-star casts, but we do want to see well-balanced ones. Joseph Schenck seems to see the light in this regard. Perhaps it is because the canny Talmadges demand competent support. With the exception of one certain gent, I have never seen either of these actresses play opposite a sap yet.

Few stars can really carry the burden of stardom on their shoulders and get away with it. Mary has been able to do so, also Doug, Charlie and Harold. And the Talmadges; but I doubt if they could have lasted as long as they have if it weren't for the fact that they are smart little girls and always hire the boys who possess magnetism plus to furnish a thrill or two.

Poor old Gloria is sliding, but then she was only a shooting star, anyway. And Thomas Meighan, with his pockets full of luere, hasn't eared if the ladies who lent him their support were just lukewarm lassies.

Stars may come and stars may go, but thanks be, we still have Lew Cody, Norma Shearer, Ronald Colman, Lois Wilson, Harrison Ford, May McAvoy, and lots others. Then too we have some nice old men we are fond of, Theodore Roberts, George Fawcett, Ernest Torrence, Milton Sills and Alec Francis.

As I said before, why give us this star system when we dont want it?

E. A. SQUIRE,
Tacoma, Washington.

Hard Words

JOHN PODA certainly roasted the motion pictures from A to Z, but he left out a few paragraphs, which I, with kind permission of MOTION PICTURE, would like to include:

Why cant the producers film an Arabian picture without dancing girls, auction sales of the heroine, desert sandstorms and shrieks of sheiks?

A picture of wild animals at home without trying to show bigger beasts in the form of men?

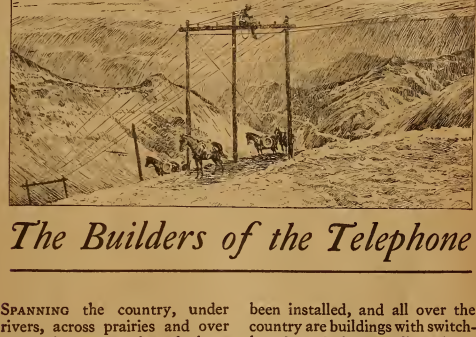
A South American republic without the usual plotting conspirators, revolutions and gun-blazing blowouts?

And why do they exhibit photoplays with the hero hardly knowing what to do with the sword dangling at his side, but still displaying before the spellbound public a somewhat freakish skill when he overcomes the best duellists in the land? Such duels, phew! Most of them look more like a cross between a Charleston and a Spanish tango interwoven with a waltz.

PETER SHELBY,
Akron, Ohio.

(*Continued on page* 108)

Telephone line over the Rocky Mountains



The Builders of the Telephone

SPANNING the country, under rivers, across prairies and over mountain ranges, the telephone builders have carried the electric wires of their communication network. Half a century ago the nation's telephone plant was a few hundred feet of wire and two crude instruments. The only builder was Thomas A. Watson, Dr. Bell's assistant.

It was a small beginning, but the work then started will never cease. In 50 years many million miles of wire have been strung, many million telephones have been installed, and all over the country are buildings with switchboards and the complicated apparatus for connecting each telephone with any other. The telephone's builders have been many and their lives have been rich in romantic adventure and unselfish devotion to the service.

Telephone builders are still extending and rebuilding the telephone plant. A million dollars a day are being expended in the Bell System in construction work to provide for the nation's growing needs.

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You see people all about you who have lost their excess fat. In every circle nowadays nearly everyone is slender.

People have found a way to reduce which is easy and pleasant and prompt. It combats the cause of fat formation, which usually lies in a gland. You can see its results wherever you look today.

That way is Marmola Prescription Tablets, which for 18 years have been making fat people thin. The delighted users have told others about them, and the use has spread. Now people are using over one million boxes of Marmola every year.

You should know Marmola if you overweigh. Style and beauty, health and fitness call for normal figures. Excess fat has no excuse when so many people know a way to end it.

Investigate Marmola. The coupon will bring you all the facts, some samples and our guarantee. Clip it now.

Marmola is sold by all druggists at $1.00 per box, or mailed direct in plain wrappers by Marmola Co. Address in coupon.

The Pleasant Way to Reduce

MARMOLA
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DETROIT, MICH.

25c Sample
Free
Mail Coupon
Send No Money

258

FRECKLES

Tells How to Get Rid of These Ugly Spots and Have a Beautiful Complexion

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine from any drug or department store and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful complexion.

Be sure to ask for the double strength Othine, as this is sold under guarantee of money back if it fails to remove your freckles.

SLENDER ANKLES CAN BE YOURS $3.75

PEOPLE ADMIRE DAINTY ANKLES

Thick, ill swollen ankles can quickly be reduced to dainty slender shape by new discovery of special processed rubber.

Lenor Ankle Reducers ANKLES ACTUALLY LOOK THIN WHILE GETTING THIN

Different and reducing action from all other reducers. Slip on when you go to bed and note amazing results next morning. Reduces and shapes ankle and lower calf. Slip on like a sock. No straps or buckles. Soft, pliable, comfortable. Simply to rub in or massage. Enables you to wear low shoes inconspicuously. Worn under stockings without detection. Used by prominent actresses. Send $3.75 and we will send you Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and widest part of calf.

LENOR MFG. COMPANY
503 Fifth Ave., New York, Suite S-7

A Guide to Current Pictures

Which are now being shown thruout the United States

A Woman of the World
Pola Negri in a new rôle, which she does to perfection with Chester Conklin. Story not so good, but well worth seeing. (Paramount)—E. V. B.

Auction Block, The
Just fair-to-middlin'—because there is nothing much to intrigue the interest. So we call it an average picture. (Metro-Goldwyn)

Barrier, The
Rex Beach's story is done again—and shapes up as fairly good. Not much suspense, but plenty of action. Somewhat overacted. (Metro-Goldwyn)

Bat, The
A corking good mystery melodrama which keeps you keyed up with excitement from beginning to end. Carries a good pace and is well acted. (United Artists)

Behind the Front
A burlesque on the late unpleasantness in Europe, executed with much broad slap-stick. Wallace Beery and Raymond Hatton put it over. (Paramount)

Ben-Hur
The masterpiece supreme of all time, containing all the elements of a 100 per cent picture. (Metro-Goldwyn)—E. V. B.

Beverly of Graustark
The best seller should sell well as a picture. Different from the story in characterization, but full of high lights and color. Marion Davies immense in her gay masquerade as the prince. • (Cosmopolitan-Metro Goldwyn)

Big Parade, The
Truly one of the great pictures of the screen. The Great War reproduced with remarkable fidelity. Sweeping and stirring in its scenes and acting. John Gilbert and Renée Adorée create marvelous performances. (Metro-Goldwyn)

Black Pirate, The
Fairbanks has created another rich picture—one unfolding spectacular romance and adventure. Done in natural colors. Doug at his best and supported by a great cast. Dont miss it. (United Artists)

Blackbird, The
Lon Chaney is grotesque again in a picture not up to "The Unholy Three." Has some thrills and carries suspense, but somehow fails to grip you. Renée Adorée good as heroine. (Metro-Goldwyn)

Blind Goddess The
This one is worked out pretty well and contains quite a bit of suspense with its murder and courtroom scene. Enough action to satisfy. (Paramount)

Bluebeard's Seven Wives
A satisfactory take-off on the movie industry and the way in which stars are made. Contains good satire and humor. Ben Lyon is the hero. (First National)

Bride of the Storm
Seems old-fashioned in theme and treatment, tho it carries quite an elemental punch in its action. Affords players plenty of work. Just an average opus. (Warner Brothers)

Broadway Boob, The
Glenn Hunter in a first-rate small-town story with Antrim Short supplying comedy. (Associated Exhibitors)

Brown of Harvard
The straight college story has yet to be made. The characterization is hardly convincing and there is too much hokum. Is partly saved by rousing climax showing football game. Just fair. (Metro-Goldwyn)

Cave Man, The
The coal heaver enters society and becomes a polished diamond. Obvious and very much single-track in idea, tho it has its moments of appeal. (Warner Brothers)

Clothes Make the Pirate
A burlesque in which the laughs are achieved in too strained a manner. Leon Errol's droll comedy is, in the main, satisfactory. Pleasing enough, tho it doesn't ring the bell. (First National)

Cobra
Valentino in a new rôle—not a lover—suave and polished as ever. Nita Naldi miscast. Fairly good drama, but not up to "The Eagle." (Paramount) —E. V. B.

Cowboy and the Countess, The
Buck Jones takes his outfit to Europe and gives fair entertainment in a *Lochinvar* rôle. (Fox)

Dance Madness
A typical movie, this—one beating on an old, old tack. Just an ordinary opus—in plot as well as in acting. (Metro-Goldwyn)

Dancer of Paris, The
The Michael Arlen story with Dorothy Mackaill. Disappointing even to Arlen admirers. (First National)

Dancing Mothers
Mother goes to bat for her headstrong daughter. Pays the piper herself to keep daughter safe. Done with good drama and competently played. (Paramount)

Desert Gold
Another Zane Grey story and just about the dullest of the lot. Plenty of heroics and villainy executed in the same old style. (Paramount)

Devil's Circus, The
A strong religious motif here, which brings happiness out of tragedy. Bound up with a spirit of redemption. Good circus background and fairly good symbolism effected. Well acted by Norma Shearer and Charles Emmett Mack. (Metro-Goldwyn)

Dixie Merchant, The
J. Farrell MacDonald in a delightful character study based on Barry Benefield's novel, "The Chicken-Wagon Family." (Fox)

Don't
Slap-stick stuff from the pen of Rupert Hughes—the idea presenting a strong-willed flapper who tells her father where to get off. Just fair. (Metro-Goldwyn)

Eagle, The
Valentino comes back with a bang, but Vilma Banky shares the honors. You will like this romantic drama. (United Artists)—E. V. B.

First Year, The
An amusing story of married life with Matt Moore and Kathryn Perry as the young couple. Matt Moore is splendid. (Fox)

Flaming Frontier, The
Does not come up to expectations. Depicts Custer's last fight and has good atmosphere, but the big moments are few and far between. (Universal)

Flaming Waters
With Mary Carr as the mother and Malcolm McGregor as her devoted son, this picture makes fair entertainment in its story of oil swindlers. (F. B. O.)

For Heaven's Sake
Harold Lloyd has another rollicking number, one that is rich in gags and humor. Not quite up to "The Freshman," but excellent enough to be considered one of the best bets of the season. (Paramount)

Freshman, The
Harold Lloyd's funniest picture—and by all odds his greatest. Has everything and will please any type of picturegoer. Dont miss it. (Pathé)

Gold Rush, The
After two years we expect something better from Charlie Chaplin. However, you will probably like it, but not nearly so well as "The Kid," etc. (United Artists)—E. V. B.

Golden Strain, The
Pretty weak drama starring Kenneth Harlan. Hobart Bosworth gives the best performance. (Fox)

Grand Duchess and the Waiter
A light and fluffy piece of entertainment, done with much acidroness and subtlety. Is clever in every way—and delightfully played by Menjou and Vidor. (Paramount)

Great Love, The
Broad comedy this, which centers around the antics of an elephant to restore peace and happiness to a heroine in distress. Too trivial for the adults. (Metro-Goldwyn)

Her Sister From Paris
A rollicking comedy this, based as it is upon the wife who masquerades to bring back her wayward husband. Constance Talmadge is delightful in a dual rôle, and the support is good. First National)

His Secretary
Norma Shearer's best since 'He Who Gets Slapped.". Willard Louis fine, also Cody and Karl Dane. Excellent comedy. (Metro-Goldwyn)—E. V. B.

Ibañez' Torrent
A very good picture of love and its tragic consequences in Spain. Has unusual ending. Good atmosphere and plenty of interest. Finely acted. (Cosmopolitan-Metro-Goldwyn)

(Continued on page 104)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Oversold!

(*Continued from page 25*)

One of the reasons why Pola Negri has not equaled her Berlin screen work in America was the fact that she came to these shores oversold. She stood out of several Berlin-made films with singular vividness. The critics hailed her as the big discovery of years. It was a physical impossibility for her to hit the heights after that.

Gloria Swanson experienced a severe instance of this malady when she made "Mme. Sans-Gêne." This production was loudly touted from Paris and America's expectations were raised to the highest point. Actually, the film was oversold Then followed its lukewarm reception by America at large.

DELVING further into ancient screen history, we find the instance of Mary Miles Minter. Miss Minter was to be another Mary Pickford. She was oversold to the public as Mary's successor. Unfortunately, the public does not like to have its idols hand picked. The audiences of the country resented Miss Minter and her subsequent failure was inevitable.

In the same way, Charles de Roche was oversold as Rudolph Valentino's successor. De Roche was imported with a superb blare of trumpets, but the public would not stand for someone else to select an idol. Moreover, at the moment it resented the effort of Mr. De Roche's importers against Valentino. De Roche's fate was settled even before he landed in New York.

Probably the first fine example of being oversold in screendom was contributed by Theda Bara. The William Fox exploitation forces oversold the first celluloid vamp as a siren with a mysterious past. She had been born in the shadow of the pyramids and her name, it was explained, spelled, with a slight re-arrangment of letters, *Arab Death*.

So much for the personal screen instances of being oversold. I am tempted to add Hollywood itself to my list of historic examples of this ailment. Hollywood has been sold to America as a gay, dangerous and daring spot on our placid globe. Will Hays to the contrary, notwithstanding. Now that the facts about Hollywood are leaking to the world at large, we wonder just what will happen. For the world has learned that Hollywood is dull, provincial and pretty phony.

Yes, even Hollywood has been oversold!

Up and Down Broadway

AT a recent banquet given for the sales force of Metro-Goldwyn, each guest was presented with a new hundred dollar bill as he came into the door. Some of the guests tried to get out and crash the gate a second time, disguised in false whiskers. It didn't work.

Adolphe Menjou has a new contract with Famous Players-Lasky and a new car with a specially built body.

Richard Dix has bought acres and acres of land in New Jersey, right near the spot where the proposed bridge will be built across the Hudson. Just dumb, these actors!

Dorothy Mackaill is working in New York again. She says the latest Hollywood slang is "How's your neck?" Nobody knows what it means.

"FOR THE HAIR OF WOMEN WHO CARE"

Frederics Method PERMANENT WAVING FACTS every woman should know

AMONG permanent waving authorities the Frederics Method is known as "the Method of the Masters." This is because it is always used by better hairdressers for the more beautiful waves it gives and the greater safety it affords.

No need to send away for tests to make sure of safety. The Frederics Method allows large, soft waves of lovely charm for *every* woman. It protects and enhances the natural lustre of your hair. Wherever you see this method used, you are sure of greater satisfaction than you ever before have known. For it marks the expert hairdresser who offers patrons only the best.

We will gladly send you the name of a nearby Frederics Method Parlor on request

"HOW TO CARE FOR YOUR PERMANENT WAVE"
mailed free if you write to us. Tells how to keep your permanent wave always like new and explains the many superiorities of the Frederics Method.

E. Frederics Inc.
53-A West 37th Street
NEW YORK, N. Y.

The Frederics Method of PERMANENT WAVING
"FOR THE HAIR OF WOMEN WHO CARE"

The Siren Lure of Dark-Veiled Eyes!

. . . swift and unforgettable — darts the irresistible glance of the sorceress! Haunting romance lurks in the shadows of her lovely eyes. It is the heavy sweep of long, dark lashes that invests her eyes with velvety depths and unforgettable lure.

There is no beauty of skin or feature equal to the witching glance of a dark-fringed eye. No other charm has the instant appeal of soulful eyes under shadowy lashes.

Your eyes will take on this expressive beauty if you darken your lashes with WINX—a light touch or two and they appear as dark and luxuriant as a screen star's!

Harmless and waterproof, WINX liquid dries instantly and cannot rub off or smear. At all drug or department stores or direct by mail. Complete with brush attached to stopper of the bottle. 75c, U. S. or Canada. Black or brown.

WINXETTE (cake form) complete with tiny one-row brush and mirror, 50c. Black or brown.

Offer! *Enjoy the thrill of radiant beauty. Mail the coupon at once with 12c for a generous sample of* Winx. *Another 12c brings you a sample of* Pert moist Rouge, *the rouge that is waterproof and won't rub off!*

ROSS COMPANY, 242-G West 17th St., New York
Name _____
Address _____
City and State _____
Please PRINT name

WINX
Waterproof

A dainty new creme deodorant — *stops odor all day*

"No, I am never bothered with perspiration." How often you hear this! And never was there a greater mistake. Just because you are not annoyed with perspiration moisture, don't be too sure that you are free from all trace of odor. Everyone must watch this danger.

And here, now, is a delightful creme that keeps you fresh and dainty all day long. Creme Odorono annuls every trace of odor without checking perspiration.

It is delightful to use — so creamy soft and smooth. You can use it any time when dressing; it is not greasy and will not stain. Try it when you want quick action. Get a tube at any toilet counter, 25c.

Send for sample—only 5c

Ruth Miller

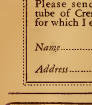
The Odorono Company,
67 Blair Ave., Cincinnati, Ohio.

Please send me sample tube of Creme Odorono, for which I enclose 5c.

Name.....

Address.....

A PERFECT LOOKING NOSE
CAN EASILY BE YOURS



Trados Model No. 25 corrects now all ill-shaped noses quickly, painlessly, permanently and comfortably at home. It is the only noseshaping appliance of precise adjustment and a safe and guaranteed patent device that will actually give you a perfect looking nose. Over 90,000 satisfied users. For years recommended by physicians. 30 years experience in manufacturing Nose Shapers is at your service. **Model 25 Junior for Children.**

Awarded Prize Medal by big Wembley Exposition, London, England. Write for testimonials and free booklet, which tells you how to obtain a perfect-looking nose.

M. TRILETY, Pioneer Noseshaping Specialist
Dept. 2524 Binghamton, N. Y.

Learn to Draw at Home

Become an artist through an amazingly easy method —right at home in spare time. Learn Illustrating, Designing, Cartooning. Trained artist's earn from $50 to over $250 a week. FREE BOOK tells all about this simple method of learning to draw and gives details of special offer. Mail postcard now.

WASHINGTON SCHOOL OF ART
Room 187-D, 1115-15th St., N. W., Washington, D. C.

A Guide to Current Pictures

(*Continued from page 102*)

Irene
A first-rate companion piece to "Sally" is this latest Colleen Moore picture. The *Cinderella* pattern executed with good comedy and romance. And the star is immense. (First National)

Johnstown Flood, The
The film version of the Johnstown disaster is recorded with excellent realism. The flood scene is immense and the suspense puts it over. A good melodrama. (Fox)

Just Suppose
Richard Barthelmess tries the mythical kingdom story—and gets away with it fairly well. A finely mounted picture—the acting and settings compensating for a weak plot. (Inspiration)

Kiki
Norma Talmadge makes this screen version of the play a right interesting number. Has more slapstick and comedy than original, but none of it is overdone. (First National)

Lady Windermere's Fan
Another Lubitsch masterpiece with Irene Rich superb, as is also the entire cast. Dont miss this one. (Warner)—E. V. B.

Let's Get Married
A light, but fast-moving picture giving Richard Dix plenty of amusing high jinks to prove himself a first-rate comedian. Put over to the tune of capital comedy. (Paramount)

Lights of Old Broadway
A comedy-drama of the old days with Marion Davies shining as a sixteen-year-old girl and her sister. Not so good. (Metro-Goldwyn)—E. V. B.

Little Annie Rooney
The same old twelve-year-old Mary Pickford and not a year older. Laughter and tears. While not an elaborate or well-done production, it "gets" you. (United Artists)—E. V. B.

Little Irish Girl, The
A good crook story, sadly misnamed. Gertrude Claire gives the best performance. (Warner)

Love Toy, The
The mythical kingdom plot exposed to celluloid again—and not so good this time. Much ado about nothing. Too many titles and too much acting. (Warner Brothers)

Man Upstairs, The
A diverting mystery-comedy adapted from Earl Derr Biggers's "The Agony Column." Monte Blue is the very likable hero. (Warner)

Mannequins
Dolores Costello at her best in a rather exciting melodrama. Average good picture. (Paramount) —E. V. B.

Masked Bride, The
Mae Murray returns to a moth-eaten type of story and her frenzied style of acting here. Nothing much to interest you. (Metro-Goldwyn)

Memory Lane
Fair entertainment in a story featuring Eleanor Boardman. Conrad Nagle and William Haines. (First National)

Merry Widow, The
Mae Murray and John Gilbert 100 per cent. in a wild, passionate romance full of action and interest. Excellent. (Metro-Goldwyn)—E. V. B.

Midnight Flyer, The
Another feud, this time among two families of railroaders. Cullen Landis and Billie Dove in the leading rôles. (F. B. O.)

Mike
Very much to the hokum—which means that it should have been compressed into three reels. Episodic, but has certain amount of color. (Metro-Goldwyn)

Miss Brewster's Millions
Slap-stick comedy, dynamic action and Bebe Daniels, cutting up capers as a fair spendthrift, make this an enjoyable number. Amuses and entertains. (Paramount)

Moana
A beautiful and impressive drama of tribal life in the South Seas. An epic of land, sky and water that deserves to rank with the best. See it. (Paramount)

My Own Pal
Tom Mix and his pony, Tony, do their stuff again —with lots of incident and action to keep it going. Familiar, but it has its moments. (Fox)

New Klondike, The
Tom Meighan, for once, has a good picture. Good take-off on the real-estate situation in Florida. Has humor all the way. Look into this one. (Paramount)

Night Cry, The
Rin-Tin-Tin in his very best picture and that's saying a lot. Little Mary Louise Miller in extraordinary performance. (Warner)

Oh, What a Nurse
Syd Chaplin has gone in for more feminine attire. Doubles as the woman who writes advice to the lovelorn. Fairly complicated—and quite amusing. Should get the laughs. (Warner Brothers)

Old Loves and New
Another sheik picture by the author of "The Sheik." Presents the triangle situation in the desert and should interest audiences thru its well-developed action. Well played by Lewis Stone. (First National)

Other Women's Husbands
Monte Blue and Marie Prevost work out their problem with the aid of Huntly Gordon and Phyllis Haver. Pretty likely to please you. (Warner)

Outsider, The
It's a story of faith-healing with Lou Tellegen splendidly cast and Jacqueline Logan looking very pretty. (Fox)

Partners Again
Abe and *Mawruss* go into the automobile business and are not so funny, nor so successful as when they "partnered" in the movies. Mostly illustrated subtitles. (United Artists)

Prince of Pilsen, The
Nothing much to it. Relies almost entirely upon subtitles. Scenes become repetitious as there is no variety of plot. (Producers Distributing Corp.)

Road to Yesterday, The
A beautiful, romantic drama introducing Cecil De Mille, with Joseph Schildkraut and Vera Reynolds. Elaborate and splendid, but long drawn out. (Producers Distributing Corp.)—E. V. B.

Royle Girl, That
The latest Griffith-Carol Dempster melodrama with plenty of thrills, including a cyclone. Rather long drawn out but good. (Paramount)—E. V. B.

Sally, Irene and Mary
The favorite story of the stage, built around the temperaments placed in the path of three chorus girls. Contains some good moments and atmosphere. And Sally O'Neil gives great promise. (Metro-Goldwyn)

Sandy
Madge Bellamy in a versatile rôle and the best thing she has ever done. (Fox)

Sea Beast, The
John Barrymore. Yes also Dolores Costello, whales, adventure, but mostly Barrymore. Gruesome and thrilling but long drawn out. A big, if not great, picture. (Warner)—E. V. B.

Sea Horses
A sea thriller involving tropical storms, a typhoon, jungle life, schooner hokum and what-not. An exciting hair-raiser. Good for weak pulses. (Paramount)

Silken Shackles
An absurd story with Irene Rich as the flirtatious wife. (Warner)

Social Celebrity, A
A tragic little number which is exceedingly frothy and hardly substantial enough for feature length. But due to good direction it amuses and interests all the way. Adolphe Menjou, Louise Brooks and Chester Conklin help in making it enjoyable. (Paramount)

Stage Struck
Far below what you expect from Gloria Swanson. A glorified slap-stick comedy done to the tune of romance. Carries a sprinkling of laughs but is tiresome and overdone. (Paramount)

Stella Dallas
The greatest emotional drama ever produced. Belle Bennett wonderful—so are they all. You will weep, but they will be tears of joy. (Samuel Goldwyn)—E. V. B.

That's My Baby
Once this piece gets started it packs a mirthful wallop. The clean acts with plenty of spirit and his support, consisting of Harry Earles, the midget, is excellent. A neat comedy. (Paramount)

Three Faces East
A clever mystery melodrama touching upon the pastime of spy catch spy. Excellently treated and acted—and chock-full of suspense. (Producers Distributing Corp.)

Tough Guy, The
The title tells it like this Western will. Fred Thomson and Silver King. (F. B. O.)

Untamed Lady, The
Just about the weakest picture Gloria Swanson has had. Is far-fetched and ridiculous in most of its scenes. Pass it up. (Paramount)

Vanishing American, The
A beautiful super-production with Richard Dix at his best. Long drawn out but otherwise great. (Paramount)—E. V. B.

Volga Boatman, The
Certainly contains some highly beautiful scenes, executed in the De Mille manner. The story however, doesn't convince as there is too much reliance upon happiness and sentiment. Fairly well acted. (Producers Distributing Corp.)

Wanderer, The
From an artistic standpoint perhaps the greatest dramatic spectacle ever produced. Very beautiful and elaborate even if not gripping. (Paramount)—E. V. B.

"Whispering" Smith
A good railroad melodrama, this—one which is always obvious but which carries a sting in the way the hero does the stuff. Convincing in its acting—with H. B. Warner as the star. (Producers Distributing Corp.)

Why Girls Go Back Home
Patsy Ruth Miller deserves something better than this silly story. (Warner)

Yankee Señor, The
Tom Mix and Tony cutting up melodramatic capers again. The familiar tale of rescuing the heroine from the *hombres*. Exciting enough and pleasing to the eye. (Fox)

Yellow Fingers
Olive Borden gives a remarkable performance in this romantic story of the South Sea Isles. (Fox)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Rip Van Winkle Does His Stuff at the Movies

(*Continued from page 57*)

He was taken more by surprise when ten, thirty, forty, fifty (would they never stop coming?) men in black velvet coats and carrying fiddles and horns trooped upon a stage that seemed as big as the spot upon which he had rolled tenpins forty years before. Gone was the tinkly piano. Gone was the pianist. In her place was seated a man who played some kind of instrument that had many pedals and plugs—an instrument that sent forth music sounding like the croakings of a thousand baritone bullfrogs.

Rip had to admit that Something *had been going on* since he was asleep. He had to admit that here was a theater in which it was a joy to see a picture—and go to sleep.

He also had to admit and chuckle over it that he had got into the theater for a nickel and seen a show which lasted two hours.

So Van Winkle woke up in a new *Bijou Dream*—a theater which carried a new name after some street of Venice or some flower of Egypt. He woke up just in time to hear a fifty-piece band play the accompaniment to a singer, who had come upon better days and voice than the previous tenor, render "Silver Threads Among the Gold."

Rip was beginning to feel drowsy again. The same old song? Perhaps there would be a new picture for compensation. The lights were dimmed. The little black coop which housed the spattering machine was invisible to Rip. It was high up in the balcony—and out of sight. He watched its rays light up the screen. The suspense of the occasion thrilled him. His second motion picture was about to carry him away on a high tide of excitement. But what was this title which confronted his vision? Could his eyes deceive him? Still there it was in black and white—and it read—

"THE GREAT TRAIN ROBBERY."

Now what could Rip do under such circumstances? Why nothing but go to sleep. Twenty years of slumber had made no difference. They were still giving the public the same old plots. Yes, they occasionally tacked on new titles, but more often they continued with the originals.

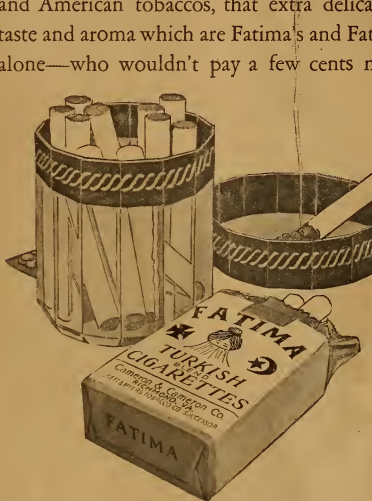
And so Van Winkle, taking advantage of his upholstered seat—and the darkness of the theater, drowsed off into slumberland. Those who were near him might have heard him mutter to himself—"*I shall go to sleep for twenty years and I shall awake in the knowledge that nothing has occurred to spoil the hokum that it's the old army game—whether I sleep on a mountain or in a movie theater.*"

That New Comic!

He's W. C. Fields, and he promises to be the comedy sensation of the screen. In the August issue of MOTION PICTURE MAGAZINE you'll find an interview with Mr. Fields, written by Helen Hanneman. Fields says that the secret of his success is sex appeal, and plenty of it. He's the new type of lover and Elinor Glyn is in a rage because she didn't discover him. Read more about this great new personality in our August issue.

Who wouldn't?

FOR THAT perfect "balance" of fine Turkish and American tobaccos, that extra delicacy of taste and aroma which are Fatima's and Fatima's alone—who wouldn't pay a few cents more?



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Only one in a family may accept. Send one roll & 20c for developing and this beautiful enlargement FREE. Mail your films now. Superior Service.
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WANT WORK AT HOME?

Earn $18 to $60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write today. **ARTCRAFT STUDIOS, Dept. B-2, 3900 Sheridan Road, Chicago**

NERVOUS INDIGESTION

IF YOUR nerves are not strong and calm your digestion *cannot* be right, for your nerves govern digestion.

Nervous indigestion is the beginning of a long line of serious disorders, especially auto-intoxication, which means poisoning of the blood through putrefaction of undigested foods.

If you have nervous indigestion, with belching, gas, bloating, etc., do not try to dodge the trouble by dieting, but *look to your nerves.*

My 64-page book entitled "NERVE FORCE" discusses this vital subject in detail and explains in simple language how we strain our nerves, paralyze the vital organs and what we must do to restore them to normal condition. The cost of the book, prepaid, is only 25 cents, coin or stamps.

This book is not a catch-penny pamphlet. It is a dignified treatise, free from exaggerations and "bunk." It is on file in many Public libraries, sanitarium libraries, and at the National Medical Library at Washington, D. C. Over 1,000,000 copies have been sold in past years. Whether or not you have trouble with your nerves and stomach, you should read this book, which you may do at my risk. If it does not meet your fullest expectations, your money will be refunded, plus your outlay for postage. Or, you may pay for the book after you have read it.

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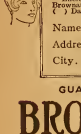

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Just what every woman has been waiting for at a price everyone can afford.

"BEAUTIBUST"

for *real* bust and neck development.

No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a real tried and true, successful natural method that WILL be extremely pleasing and beneficial. *You can't fail* if you follow the simple instructions. Everything mailed (sealed) for only $1.00. Do not miss this opportunity. It may not be repeated.

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Have Good Hair And Clean Scalp

Cuticura Soap and Ointment Work Wonders

Try Our New Shaving Stick.

The Play-Buying Fever

(*Continued from page* 31)

makes a movie, but there are no new plots. What makes any plot fresh and new are the situations and the emotional drive behind them, and when a person can do that, most of the people who can do that, put their material into short stories, novels, plays. It is the best and most direct route to the movies, until a creative school of writers of talent catering especially to the medium of the screen grows up.

THE flush of the boom on plays is on, but how long it will last is another matter. They paid $100,000 for "What Price Glory," but "The Big Parade" has a year's start on this war play, and plays and themes of all kinds that capitalize a public's mood date like fury. Fox has paid a million for a bunch of old Belasco successes, including "The Music Master," "The Auctioneer," "The Grand Army Man," "Return of Peter Grimm," "The Lily," "The Comedian." They have also bought up ten of the old Hoyt plays—"A Trip to Chinatown," "The Brass Monkey," and others.

The following recent stage successes have been purchased by Fox alone: "What Price Glory," "Cradle Snatchers," "The Family Upstairs," "The Way Things Happen," "The Pelican," "Holy Terror," "Going Crooked," "Is Zat So?" "Whispering Wires," "The Monkey Talks."

"The Monkey Talks" can be said to be one of the first of the plays to be produced with Fox as a movie godfather in the background, and, curiously, it is also proving a good theatrical success. The Charles Frohman productions, which are owned by Famous, have been feeding the Paramount studios for several years now, and, despite the alarmists, the standard of Frohman productions is about what it was. All the old Barrie plays came in under that deal, and that is what put "Peter Pan" and "A Kiss for Cinderella" in line for production.

IT was amusing to see a tally-sheet of plays with prices marked alongside like stock quotations that was being shipped from the Metro-Goldwyn offices to its West Coast officials. All we can say is that the reported prices paid on theatrical properties is a little exaggerated. Many playwrights pocket only $10,000 or $20,000 as their share. The average sum drawn by plays covers a range of from $25,000 to $75,000. The Fox offices say that their plays average $68,000 apiece, but the tendency is towards a more reasonable figure. Fiction writers, being much less shrewd fellows in a money way, are content with much less. The average price for a novel is $25,000, but here, too, there are some top-notchers. Zane Grey's price is $90,000 a book, and more. He got that for "Wanderer of the Wasteland," and more for "The Vanishing American." Rex Beach has also seen $90,000 on a certified check for "Padlocked." What Fannie Hurst got for "Mannequin" everybody knows. Yet Anzia Yezierska got only $10,000 for "Hungry Hearts," and most novelists are content with the $25,000 figure.

"They'll get wise soon and stop paying for names and Broadway runs and other gold bricks," one of the most conservative film executives declared himself.

Mr. Revnes, of Fox, wanted us to see the idea of the play boom and to understand Mr. Fox. There is a shy maiden called Art, and when you have earned millions, what a galling siren she can be! Mr. Fox has millions and he is willing to risk a fortune to have his name coupled with bigger and better things. Truly, ambition is a sweet *Merton*. In addition to his interest in Broadway, Mr. Fox plans also extend to the Continental stage, and Mr. Revnes is deputied to go abroad shortly and look over the stages in Hungary, Germany, France and England.

IT is interesting to recall in connection with the current play-grabbing fever that the movie industry has passed thru similar waves and come out the wiser for them. It is only a decade or so ago that the film companies went in wholesale for famous names as starring material and gambled on Mary Garden, Geraldine Farrar, Caruso and others as movie stars. Perhaps remembering something of the past, several company officials are rather inclined to be wary. Not all plays can stand adaptation from stage to screen and there are examples aplenty already in the first batch of Belasco plays purchased a couple of years back and which included several Lenore Ulric successes. What magic the plays had did not stand transplantation. The same goes for several of the John Golden successes already purchased. "Lightnin'" didn't pass fire exactly and "The First Year" is a good program movie, and "Pigs" just another movie. A producer having paid $250,000 for "Turn to the Right" had cause to be reflective the morning after. First National is buying heavily of musical-comedy material, but it's a matter of speculation as to how many *Cinderella* motifs in a row the public will take to. And what will "Is Zat So?" be without its slang?

The movie scouts are composed chiefly of production managers and company officials. The stars a company has under contract, its line-up of directors and what they can do and what they cannot do, these are important considerations in the purchase of a play, if the play scout keeps a cool head. The most important qualification a play scout can have is the ability to see a movie in his mind's eye while he is seeing the play. Actually, a stage drama is a stripped skeleton when compared to the 6,000 feet of film that must be made out of it. King Vidor has estimated that it takes the units of action of a three-act play to fill one reel of movie action. What the play scout has to be able to see is the play's suitability for adaptation and elaboration. They have to, in short, be able to see with the eye of a scenarist and a director.

THERE are other dangers in play buying. One is the temper of the country away from Broadway. Between the two seaboards there is the plain, solid folk of the country, and altho it is customary to sneer at the provincial censors, still, it a class of people are to be acclaimed on one hand as the salt of the earth, there is some justice in having their ideals respected. Also tastes in entertainment are so much a matter of the hour, and a play that thrills a public one season may fall flat when it is movie-ized a year later. Then, again, it a play owes its popularity to some stage star, it is hazardous to buy it on the chance that you will be able to find a Fred Bacon or Ernest Truex or a Warfield or Katharine Cornell to re-create the rôle.

"Why did you take the beautiful play, 'The Swan,' and make a sacrilegious feast out of it?" we asked Famous Players. "Why do you movie people pay $75,000 for a play and retain in spirit only its title, if that?"

But you cant put your finger on any

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

responsible party, and the answer lies somewhere between two factors. Either the director couldn't handle it, or faced by the camera and stripped of its verbiage the play was pretty ordinary pot. The real crux of the matter is that after you buy a play, you will need all the creative imagination obtainable in the production department to turn it into an excellent screen production. There seems no getting away from it that movies are made in the studios, and are finally dependent on their own forces in the way of directors, continuity writers and actors.

Could You Face the Camera?

(*Continued from page 38*)

to try it. But Miss Howard was an actress of considerable charm and ability and when neither of these qualities registered, the director decided that the fault was probably in the lights, or make-up, not in the subject. A second test showed that he was right and Miss Howard entered the films. Some actresses like Louise Brooks are eminently successful the first time.

The majority of tests are given to stage people, recruited by scouts of the motion picture companies. Almost any night, these film people attend the Broadway shows in the hope of finding new material. Several Follies beauties were introduced to the screen this way. Sometimes publicity tie-ups between motion picture companies and newspapers obtain camera tests for prize winners. Once in a while, the casting director, impressed by the beauty of some extra girl, requests that she be given a camera test. But rarely can a person without connections or position manage to get a screen test. For a test is expensive, varying from $50 to $250. Aside from the cost of the film, there are other costs, among them lights, and salaries for the electricians, the prop-men, the make-up men and others employed.

And after a test has finally been obtained—and passed, what then? Does that make the successful candidate a star? Far from it. That is merely the beginning? The ability to act can be tested only in a rôle, first one small part, then another. There was a young Englishman who photographed exceptionally well and was given a leading rôle opposite one of our most important actresses. He was so wooden and so unemotional that he almost killed the film.

The camera test is merely a way to find out whether one's features screen well. If they do, that is an excellent send-off. What happens after that is up to two controlling factors—the lucky break and ability. The lucky break might be anything—an opportune moment for falling into a fat part, an unusual smile, slanting eyes or an assortment of features hitherto unknown to the screen. And ability—well, everybody knows what that is!

Movie Jr.

is the children's own department in MOTION PICTURE MAGAZINE. Every month it gives stories and pictures of some of the very young stars and of other stars when they were very young. Turn to pages 52–53 for this department.

ANN PENNINGTON'S *Famous Dancing Feet*

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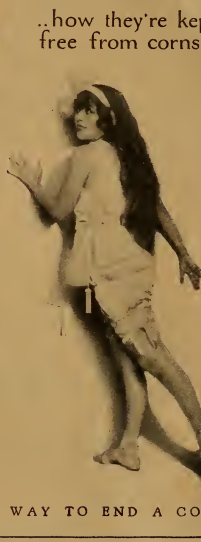

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Blonde Hair Kept Light By New Swedish Shampoo

Blonde hair is highly attractive but it has a tendency to darken, streak or fade as one grows older. Then blonde hair is far from pleasing. But now every blonde can keep her hair beautifully light and sparkling *always*. Simply use Blondex, the new Swedish light hair shampoo. This not only corrects the natural tendency of blonde hair to darken—but actually brings back the true golden beauty to hair that has already darkened. Makes hair fluffy, silky. Fine for scalp. Not a dye. Contains no injurious chemicals. Over half a million users. Fine for children's hair. Get Blondex at all good drug and department stores. Money back if not delighted.

BLONDEX

The Blonde Hair Shampoo

MAKE MARRIAGE A SUCCESS

Marriage always means misery to the unfit. What you are your children are bound to be, and your weaknesses will be increased as you pass them along to your children who may live to curse you for their inheritance of woe. This is the inflexible law of heredity. You cannot avoid it. You dare not overlook it. THINK now before it is too late.

RESTORE YOUR POWERS

I will tell you what to do and how to do it. I have spent my life studying Nature's way of restoring health, strength and vigor to men and women who have lived too hard or too fast; who have, through ignorance or folly, violated Nature's Laws and are paying the penalty for it.

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"Promotion and Conservation of Health, Strength and Mental Energy" contains many vital facts about self-preservation which every man should know to be married or expect to be married.

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Mr. Lionel Strongfort, Strongfort Institute, Dept. 174 Newark, N. J.—Please send me absolutely free your book entitled **"Promotion and Conservation of Health, Strength and Mental Energy."** I inclose a ten-cent piece to help cover mailing expense and have marked (x) before the subjects in which I am most interested.

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..Weak Back	..Great Strength		

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Yes and No

(*Continued from page* 101)

Programs for Children

CREDIT should be given to the much-abused theater managers in the few cities in the country where the special Saturday morning movies for children are now being shown. My own city, Rochester, is one of the few cities where these movies have been shown with consistent success. These performances, given solely as a contribution to the cause of better pictures for children, are sponsored by the Parents' and Teachers' Association with the indorsement and co-operation of many other local and national organizations. Programs are selected by a group of representatives of national welfare organizations and the Rochester programs are in turn again viewed by a local committee from the Parents' and Teachers' Association. Every week this special committee meets at the Eastman Theater and views the program to be shown on Saturday morning, making suggestions for changes and elimination.

The children who attend the Saturday morning shows have their favorites just like the grown-ups, and Charlie Chaplin still holds sway over all childish hearts. All his films are being shown, as well as those of Buster Keaton, Douglas MacLean, Ann Pennington, Leatrice Joy ("Bunty Pulls the Strings"), Marguerite Clark, and many others. The Boy Scouts serve as ushers and they report that grown-ups seem to be just as interested in the programs as the children!

BLANCHE A. REXICKER,
Rochester, New York.

For "The Vanishing American"

THE sense of the relentlessness of time, the tramp of successive races as they march or straggle across the horizon of history and vanish, the stark truth that for every race which gains supremacy one or more others must be trod underfoot—these things give to "The Vanishing American" an epic sweep, a mighty appeal.

The criticism has been made that this

(*Continued on page* 114)

Are You Among the Winners?

(*Continued from page* 65)

The winner of the third prize of $75.00 is Theodore A. Baxt, 1015 Longfellow Avenue, New York City. He entered a number of manuscripts and the winner was a rather unfavorable but clever review of "The Salvation Hunters."

A. L. Shands, New London, Wisconsin, is awarded the fourth prize of $50.00 for his review of "The Marriage Circle." Many contestants entered opinions of this picture, but none analyzed it so skilfully as Mr. Shands.

Marcia Sanguin, 4014 Pershing Drive, El Paso, Texas, is the winner of the fifth prize of $25.00 for her meritorious review of "The Merry Widow."

FIFTY prizes of $10.00 each are awarded to the following contestants:

Miss Philippa Bruce, Box 228, University, Virginia; Louise Detleis, 1699 Onondaga Avenue, Lakewood, Ohio; Janice M. Swarner, 5641 Garfield Avenue, Kansas City, Missouri; Glen Cornwell, Ponca City, Oklahoma; Isolde Groom, 3 Beresford Road, Chesham, England; Marie C. Elliot, 4 Suffolk Square, Cheltenham, England; Paul S. Lippold, 3332 Gwynne Falls Parkway, Baltimore, Maryland; Mrs. Natalie Wisbeck, 95 Stuyvesant Avenue, Lyndhurst, New Jersey; Miss Marion H. Hopkins, 2031 Bedford Avenue, Brooklyn, New York; Mrs. M. C. Ledbetter, 1041 Goodlet Avenue, Indianapolis, Indiana; Omer Breitbart, Box 235, Saddle River, New Jersey; Elizabeth W. Robinson, 1832 Biltmore Street, N.W., Washington, D. C.; Carolyn Barr, 5484 Everett Avenue, Chicago; Helen M. Perkins, 2738 Webster Street, Berkeley, California; Ellen W. Hill, 3129 Hazel Street, Erie, Pennsylvania; Douglas P. Mussinon, 806 Kirbert Avenue, Cincinnati, Ohio; Madeline Gliss, 2975 Leeward Avenue, Los Angeles, California; Robert McNeal Parsons, 315 West Monroe Street, Sandusky, Ohio; Ernest R. Wild, 1211½ South Kingsley Drive, Los Angeles; Miss D. H. Chapman, 1582 Sanchez Street, San Francisco; Betty E. Janover, 55 East 100th Street, New York City; Miss Florence Cisch, 1757 Seventy-eighth Street, Brooklyn, New York; Elaine Dennis Young, 55 West Main Street, Norwalk, Ohio; C. M. Faunce, 915 Mills Building, San Francisco; F. Juden Doxtater, 737 South Burlington Avenue, Los Angeles; Helen Buchalter, 1130 North Capitol Street, Washington, D. C.; Mrs. David M. Evans, 1528 Morningside Court, Hollywood, California; Mrs. J. Lawrence Widmer, 9 Maryland Avenue, Annapolis, Maryland; Mrs. Sara Worcester, 1411 Chapel Street, New Haven, Connecticut; Evelyn Fritinger, 11 Race Street, Wilkes-Barre, Pennsylvania; A. G. Wilt, 612 W. Hortter Street, Germantown, Pennsylvania; Henry L. Belmont, 1323 South Forty-eighth Street, Cicero, Illinois; Helen Miller, 3335 Eighteenth Street, N.W., Washington, D. C.; Miss Grace Greenwood, 535 Hotel Roosevelt, Washington, D. C.; Lucille Le Clair, 206 Maple Street, Dayton, Ohio; Mrs. Helen M. Thorpe, 14 South Carolina Avenue, S.E., Washington, D.C.; Roger Searle, P. O. Box 403, Washington, D. C.; Ottilie Jerchower, 1486 Fifth Avenue, New York City; Alex Brook-Jackson, 4 Tooking Bec Gardens, Streatham, London S.W.2, England; Mrs. Vivian Elliott Wood, 1526 North Twentieth Street, Birmingham, Alabama; Miss Marchette Chute, 738 McKnight Building, Minneapolis, Minnesota; Miss B. M. MacDonald, 834 Ninth Avenue, Phœnix, Arizona; Richard Renton, 1821 North Alexandria Avenue, Hollywood; R. L. Hensel, 758 Lincoln Avenue, St. Paul, Minnesota; Gerd Vage Gilbert, 37 West Eighty-eighth Street, New York City; Abelle Reyes, 219 Grant Building, Atlanta, Georgia; Leontine Brennan, 2731 North Prieur Street, New Orleans, Louisiana; Mirian Allen de Ford, Box 573, San Francisco; Ida Ruth Derrick, Green Bay, Wisconsin; Pat Morrissette, 947 Franklin Boulevard, Eugene, Oregon.

FIFTY prizes of $5.00 each are awarded to the following:

Mrs. Mabel Clark, 1421 North Poplar Street, Wichita, Kansas; Lewis D. Flackler, 527 Maiden Lane, Roanoke, Virginia; Mrs. Howard Sevier, Box 53, Tallulah, Louisiana; Sara Lowenburg, 1307 West Girard Avenue, Philadelphia; Lucy Sanborn Lyman, 705 North First Street West, Salt Lake City, Utah; J. N. Fujishima, Nichome

(*Continued on page* 122)

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Leaders in the Funny Business

(*Continued from page 29*)

'We can take it now,' he cried. 'We have no children!'

"THERE is no sure-fire gag. A thing may be funny in one situation and not in another. All you can do is to figure out why it is funny, where it is funny, when it is funny, and then do it and hold your breath.

"The rain-and-sunshine gag is an old-timer that has been overdone. It will have to wait for another public to grow up. It is the gag in which the comedian tries to fool the elements or some inanimate object. It began with the youth going to see his girl, walking out in sunshine, getting to the gate—then it rains. He goes back for an umbrella and the sun comes out. This happens several times and then he sneaks out in disguise.

"The silk hat that collapses when the comedian puts it on, and stands up when he takes it off, is a variation of this gag, as is also one I used, where a lock of hair stood up on my head. I started to cut it off and it lay down. I got ready to go and it stood up, etc. The gag has been done with garage doors and automobile tires, too.

"In 'Long Flivved the King' we had a gag concerning a real-estate man in my mythical kingdom who tried to sell me California real estate. He carried a grapefruit, and when I tried to eat it, it was arranged to squirt me in the eye like a seltzer bottle. However, we cut this out, since upon consideration we found it retarded the tale."

LONNIE DORSAY is the comedy constructor with Mal St. Clair. The pair have made twenty pictures together and seldom or never use a script.

Perhaps they see a play or read a book and from it evolve a story. They see possibilities for comedy not in the original because of the different medium. In "A Social Celebrity," however, the two started with the bare idea that Adolphe Menjou was to be a barber and built the picture from that premise, slight as it may seem.

Ray Griffith always works with his comedy constructors, who are at present Lloyd Corrigan and Reggie Morris. This comedian never uses a script, but has a working plot.

In "Hands Up," for example, they took the Civil War, essentially a serious affair. Both Lincoln and Lee hear of a mine out West and send envoys to seize it for North and South, respectively. The gold falls first into the hands of the Union and then of the Confederates, and the gags deal with this transfer of right. When Ray finally gets possession unreservedly, the war is over.

One of the best gags in the picture concerns the two girls between whom Ray cannot make up his mind. At last he joins the Mormons and takes them both to Salt Lake City as his brides.

One of the most difficult gags these constructors of comedy ever remember tackling occurred in "He's a Prince."

"THE idea was to bring about a meeting—an accidental meeting—between Ray and the girl, whom he has met but once and whose name he does not know," explains Mr. Morris. "For three days we thought, but there was nothing in the old brain. At last I remembered an old two-reeler where a fellow has a girl's picture in a locket. Another chap says to him, 'Let me fix you up with a sweetie,' but the first

Beauty Insurance

"Insure" your skin and complexion against the blemishes of summer weather. Do not let the sun discolor or dry out your skin. Tan, Freckles and Sunburn destroy your natural Beauty quickly, encouraging muddy, rough complexions.

GOURAUD'S ORIENTAL CREAM

M-23-6

is your "insurance" that you can enjoy all Summer sports without fear of the effect of the sun, wind or water. The subtile film of alluring Beauty which Gouraud's Oriental Cream renders, fully preserves and protects your skin and complexion against all weather conditions. Made in White, Flesh and Rachel, also in Compacts.

Send 10c. for Trial Size

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It's Easy to Make Money This Way

Here is your chance to earn lots of pocket money. You can do it in spare time or part time, as you choose. The work is pleasant and dignified. We pay you a fine commission and big bonus money.

We are going to pay our subscription agents $300,000.00 during the next year in commissions and prize money for securing subscriptions to MOTION PICTURE MAGAZINE and MOTION PICTURE CLASSIC—and we want you to earn some of it, too.

This is your opportunity. The job is an easy one. You'll like it. Just write to us and say that you are interested—and we will tell you all about our plan.

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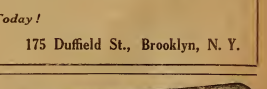
A simple, safe home treatment—16 years' success in my practice. Moles (also Big Growths) dry up and drop off. Write for free Booklet.

WM. DAVIS, M. D., 124-E Grove Ave., Woodbridge, N. J.



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MA3—Lady's wrist watch, latest style, solid 14 K gold, highest grade 17 ruby and sapphire jewel movement, lifetime guarantee. Featured at $22
$2 on delivery, balance $1.87 month

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$2 on delivery—balance $2.50 month.

MA4—Fiery blue white diamond—best quality 18K, white gold—artistically carved, hand pierced, lady's mounting — Featured at $49.50
$2 on delivery—balance $3.96 a month.

MA5—Three perfectly matched blue white diamonds set in a beautifully hand pierced mounting—18K, white gold—latest creation. $36.75
Featured at $2 down—$2.90 mo.

MA6—Somethine be will like and use. Famous Elgin strap watch. 20 year guaranteed green gold-filled case, radium dial—reliable timekeeper. $24.50
$2 on delivery—balance $1.89 per month

Established 1895
ROYAL DIAMOND & WATCH CO.
Address Dept. 1823, 170 Broadway, N.Y.

HAVE "THAT PLEASING DIFFERENCE" Use our 12 Beauty Treatments Free 10 days, look 10 years younger. Those Blemishes will vanish. Formula $1.00. Satisfaction or Money refunded, even your stamp. Write. Rose Urea, Oblong, Ill.

I PAY $100 a week MEN

Make $100.00 a week and up, selling our fine made-to-measure, all-wool suits, direct to wearer. Biggest values—positively sell on sight. Biggest commissions paid in advance. We attend delivery and collections. 6x9 swatch samples—over 100 styles at one price—furnished FREE. Part or full time men write at once.
W.Z. Gibson, Inc., 161 W. Harrison St., Dept. U-498, Chicago

TYPEWRITER PRICES CUT

$2 and it's yours
World's best makes—Underwood, Remington, Oliver—prices smashed to almost half.
All late models, completely rebuilt and refinished, new, GUARANTEED for ten YEARS. Send no money—big FREE catalog shows actual machines in full colors. Get our direct-to-you easy payment plan and 10-day free trial offer. Limited time, so write today. International Typewriter Ex., 186 W. Lake St., Dept. 1498, Chicago
Free Trial

$100 a Week selling Shirts
Custom Quality Shirts made by Carlton, 6th Ave., N.Y. America's greatest shirt values, silks, staples and exclusive patterns selling direct to wearer. Big commissions paid. Your profits start with first order. Write for beautiful sample outfit FREE. Permanent position. Salesmen and Saleswomen write today for outfit.
CARLTON MILLS, Inc.
114 FIFTH AVE., Dept. 92-E NEW YORK

fellow replies, 'Nothing doing, I've got one,' and shows the locket. 'That's my wife!' cried the second chap—and the battle is on.

"I told Ray and we got our meeting."

Not the same way, however. Would you recognize the root in this?

The girl and her guardian go to a Paris café, but leave just before the prince and his companion arrive and seat themselves at her vacated table. The waiter hands them the menu, which he picks up from the floor. But instead of being the menu, it is actually the girl's passport, which she has dropped from her purse. Thus he is able to trace her.

Perhaps the most amusing gag in Ray's current picture concerns his car, which climbs a tree in an effort to miss another vehicle. The "kick" comes when Ray and his friend impersonate the cars and Ray climbs up the policeman who is acting as the tree.

Note to those interested:

Hector Turnbull, of Paramount's West Coast Studios, says:

"A man with amusing ideas has a hundred-to-one better chance of breaking into studios and making good than a beautiful girl or a handsome young man—but his ideas must be *really* funny!"

Why the Happy Ending?

(*Continued from page* 41)

set with little books to read to steady her nerves. She would go into a scene calm and poised and serene instead of on the verge of hysteria, as the script directed. A cold potato, I tell you, would have showed more fire!

"If the actress will but get into the skin of the character she is to create, the logical thing for that character to do is always naturally done.

"If I were asked to name the really essential thing in making a picture, I should say—Sincerity.

"And then I believe that a picture that deals with the things that could happen to you and me is more likely to be a success. Mythical kingdoms dont come into our every-day lives—neither do great romances, perhaps, but the latter we can always dream of—and, what is more, most of us do.

"The bits of business used should always be the things you or I would do in the situation represented. Idealized, of course. Very likely we haven't the grace to do them in just the manner of Ronald or Vilma Banky, but we can imagine a glorified self picking a flower to pieces as Miss Banky picks the rose—or lifting our hats with the gallant sweep of a Valentino. . . .

"But most of all, if you would create a satisfying picture—see to it that the girl does not cry in the taxi going home!"

The Answer Man

(*Continued from page* 85)

"Rosalind." His first picture was "As Ye Sow," with Alice Brady. You know he has just insured his smile for $250,000.

A SLEEP.—Well, come, wake up. This is no time to sleep. I dont know what actress became famous overnight twenty-seven years ago. That was before my theatrical time.

ANNIE McD.—Yes, and many imagine they are making a future when they are only making a past. Harry Langdon's first five-reel picture is "Tramp, Tramp, Tramp."

C. V. L.—Oh, yes, Pearl White is playing in a cabaret in Paris. I dont know whether she will ever return to this country. I doubt whether we will use her picture on the cover right now. Oh, yes, Henry B. Walthall has been playing in pictures for the last twenty years and is now in "The Scarlet Letter."

CARMELITA.—The shortest poem ever written? Dont know, but here's *one:*

We
De
Spise
Flies

RAMON'S SWEETHEART. — There are several processes of taking colored photography with a movie camera, but a great deal of our colored films as shown on the screen are hand colored. There are several concerns that make a business of doing this and since each reel of every set of prints has to be colored separately, it is a long, tiresome job. In some cases they have stencils. Many young girls have been trained to do this work after a good artist has made the original.

HOOSIER BOY.—It is a poor mule that does not work both ways. And you think Will Rogers and I ought to team up. Poor Bill! Alice Terry's first big chance came when Rex Ingram chose her for "Hearts and Trumps," which led to her triumph with Rudolph Valentino in "The Four Horsemen of the Apocalypse." That was Thomas Santschi in the old Selig. Charles Clary in "Umballa."

LAZY DAISY.—No, I have never been there. Haven't traveled much. Brahma was a great Indian deity, represented with four heads, looking to the four corners of the globe. Just address Rod La Rocque at the De Mille Productions, Culver City, California.

VERA E. L.—That was Edmund Lowe and Florence Dixon in "Wife in Name Only."

RALPH H. D.—Oh, yes, we had an interview with Mae Busch in the November 1924, MAGAZINE. She was born in Australia and played in "The Unholy Three." Warren Kerrigan first appeared in pictures in 1911, and he will be forty-four on July 25th.

H. H. H.—Dont be a clam. If you've got to be anything of the kind, be a mud turtle. Then you may have some snap t you. Lionel Barrymore is doing two-reel comedies for Hal Roach. Forrest Stanley was *Bill* in "Beauty and the Bad Man," and he is married to Marion Hutchins.

CHARLES H. K.—Well, every married man is convinced he would have been rich if he had remained a bachelor. I'm a living example of that. You refer to Clara K. Young, who used to play in the old Vitagraphs. Colleen Moore in "Ella Cinders."

JOHN F. H.—The first signs of fatigue is a man taking off his coat and collar, and a woman taking off her shoes. All of us are mean at times. Didn't you know that Tom Mix was one of Teddy Roosevelt's Rough Riders? Yep!

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Permanent Aids to Beauty

(Continued from page 27)

Under her sheer silk stocking is visible an anklet made of a very fine dainty gold chain which holds a small gold plate bearing a secret inscription.

In hat ornaments Miss McAvoy uses chiefly jade and onyx in elaborate mountings which add much *chic* to severely plain hats.

AMONG her accessories is a handsome gold mesh bag ornamented with a row of diamonds and sapphires across the mounting. In the bag a magnifying mirror hangs by a slender gold chain. In her purses she carries some choice vanity articles, either a black-enamel powder-box with a pastel *cloisonné* top or one of silver with a silver top. She also has one of the neck-chains with twin boxes of green gold for rouge and powder.

"I like odd pieces," said Miss McAvoy, as she took up a gold box, "and here is a trick box which I enjoy a lot." Then she raised the lid which formed the mirror for a miniature dressing-table with various compartments and two hidden cabinets for perfume and lip-sticks.

"But of all my treasures," she continued, "none has crowded out the set of amethyst bracelet and ring which were dear to my heart when I was a young girl, and about them still hover some of my dearest memories. So it isn't always splendor that endears our jewels to us, but more often it is sentiment and memory."

NORMA TALMADGE shows her characteristic individuality in her choice of a favorite stone. Instead of permitting her taste to be colored by an antiquated but active superstition, she elects the beautiful black opal to first rank. Of these rarely beautiful gems she has had made full sets of jewelry which she wears with as much pleasure and appreciation as a more timid soul would wear a good-luck charm. But there is good luck in black opals for anyone whose beauty would be so much enhanced by them as is Miss Talmadge's.

All kinds of jewelry from all the earth's corners are to be found in the large and remarkable collections that Miss Talmadge has assembled during her world-wide travels. She likes best, pieces that possess vivid color and which are quaint or bizarre in type. She demands either the very old or the very modern.

Jewelry as an investment appeals to her, aside from its other qualities. Beautiful stones stored in her safety vault represent to her just as sound an investment as their neighbor, the bond.

Among Miss Talmadge's necklaces are to be found pearl strands and ropes of varied sizes and lengths, so beautiful and varied that a casual observer might conclude that so much of beauty and value couldn't possibly be real. Among her diamond necklaces is one of a pear-shaped diamond that is noted for its beauty. It appears like a great brilliant tear as it falls from its slender chain. A long necklace of alternating emerald-cut diamonds and emeralds adds a vivid and enhancing thread of color to her lustrous white gowns.

BRACELETS by the score are scattered thru Miss Talmadge's jewel-boxes. Of the ever-beautiful flexible platinum type she has a dozen, perhaps a baker's dozen, and she wears these in sets of varied colors on either arm.

Her watches are as numerous as the figures on the dial. Among the most distinctive are a ball watch set with diamonds on the reverse side and three wrist watches,

KAUFMANN & FABRY CO.
Commercial Photographers
CHICAGO

MAISON De BEAUTÉ
Chicago, Illinois

I, Edward J. Cook, hereby certify that these are actual photographs taken by me while Miss Evelyn Anderson's hair was marcelled with Marvelous Marcellers. The one at the left shows Miss Anderson's hair as she entered my studio. The one at the right shows the Marvelous Marcellers in place. The center photograph shows Miss Anderson's hair as it appeared 30 minutes later.

Signed: Edward J. Cook

Subscribed and sworn to before me this 24th day of March, 1926.

Emma W. Stoltenbach
Notary Public

Marvelous New Method

Makes hair *naturally* wavy in 30 minutes!

No more "appointments" — no more "wave" expense—no hot irons to dry out your hair—no more tiresome treatments.

Now you may have as lovely a marcel as the finest beauty parlor possibly can give—in your own home—when you want it, at a trifling cost.

What woman, in this busy day, can afford from her little leisure all the time it takes to make appointments, arrange her time to suit someone else's convenience, go through the usual long waiting and then submit to a long drawn-out, wearisome waving process?

Yet so insistent is the real need for loveliness that women will do these things in order to look stylishly beautiful.

But that exasperating method is no longer necessary. It is already growing obsolete—wherever this amazing new invention called the Marvelous Marcellers is known. *Just 30 minutes once a week gives your own home—and your hair always at its wavy loveliest and best!*

A $1.50 marcel any time for a few cents

And how many women can really spare the money, $3.00 or more for waving alone the ordinary way? Isn't it a fact that even on a liberal allowance, the cost is often embarrassing, with the usual result that you forego many a marcel that you know you ought to have?

Here again, the Marvelous Marcellers are one of the greatest boons ever conferred on womankind. With this simple set you can keep your hair at all times in the full glory of its *natural* beauty, at cost of a few cents for each complete marcel.

Banish the menace of hot irons

This invention is the greatest protector of hair quality, texture and lustre ever introduced into modern culture. It does away with the old-fashioned curlers and so-called "wavers"—with dangerous curling irons that sear the hair and dry the scalp—with all the muss and fuss of the old-fashioned water-waving combs. In this alone the Marvelous Marcellers are worth their weight in gold to any woman who prizes the natural health and beauty of her hair.

Note the photographs above. Then read carefully the sworn affidavit of one of Chicago's most reputable photographers. These results are being duplicated wherever the Marvelous Marcellers are in use.

Marvelous Marcellers will give you any kind of marcel you want—shingle bob, Ina Claire, horseshoe wave or pompadour, front or back part. Regardless of the kind of hair you have now, even if thin or dry, coarse, straight, long or short, they will give you the beautiful marcel you can wish for. We guarantee this absolutely.

Before putting this Marcelling Outfit on the market, we asked fifty women to try it out and give us their opinion. Without exception, they were most enthusiastic about it. Here are part of some of the letters received.

Miss K. W., Chicago: I have had my hair marcelled so much that it was beginning to get terribly dry and scraggly. Since I have quit applying heat to my hair, it is quickly regaining its old lustre and beauty. I think your marcelling outfit is wonderful.

Mrs. A. K., Memphis: I am cursed with thin, straight hair that is unusually hard to wave. I have tried many home marcelling outfits. But have always been disappointed until your Marvelous Marcellers came. Now I can easily keep my hair in a dandy marcel, just the way I want it. I can't say too much for your new invention.

Liberal offer to you

In order to establish this revolutionary invention in the favor of women all over America, we offer the first 10,000 sets of Marvelous Marcellers at a price which hardly covers the cost of making, packing and advertising—only $2.98, plus a few cents postage! With them we enclose —free—a new and authentic marcel fashion chart. Nothing more to buy. Just follow the simple printed directions. Take advantage of this special offer today, be among the fortunate 10,000.

Send no money—just mail the coupon

Even at this special price, you need not risk a penny. Just sign and mail the coupon. In a few days, when the postman brings your outfit, just deposit $2.98 with him (plus a few cents postage). And when you put in your first marcel you'll say it was the best purchase you ever made in your life. Every time you use this outfit, you'll get better and better results and you'll never have to spend your good time and money for marcels again.

After you have tried this marvelous new marcelling set for 15 days, if you are not delighted with results—if it doesn't give you the most beautiful marcel you've had—simply return the outfit to us and your money will be refunded quickly and cheerfully. *But don't delay!* Be among the first to take advantage of this special introductory offer. Fill in and mail the coupon *today!*

MAISON De BEAUTÉ
711 Quincy St. Chicago, Illinois

COUPON

MAISON De BEAUTÉ,
711 Quincy St., Dept. 13, Chicago, Illinois.
Gentlemen:
Please send me your newly invented marcelling outfit, including Marcel Style Chart, and set of Marvelous Marcellers. I agree to deposit $2.98 (plus postage) with the postman when he makes delivery. If I am not delighted with results I will return the outfit within 15 days and you are to refund the purchase price without argument or delay.

Name.....

Address.....

NOTE—If you expect to be out when the postman comes, enclose $3.00 with your order and the Marcelling Outfit will be sent postpaid.

Miss Anderson's statement:

When I arrived at the Kaufmann & Fabry Studio, my hair was straight as you may see in the picture at the left. I had very little faith in any of the so-called hair-wavers and expected I would have to visit my hairdresser before keeping my other posing appointments in the afternoon. To my delight, as you will see from the center photograph, it was not necessary. My hair was perfectly waved.

MIDGET NAME CARDS
THE LATEST NOVELTY 50c. Per Book

Each book contains 50 perfect little name cards, size 1¾x2¼, in genuine leather case. Choice of black, tan, green or red. A perfect name card. Name in Old English type. Price complete 50c. Send stamps, coin or money order. Satisfaction guaranteed or money refunded. *Agents Wanted.*
MIDGET CARD SHOP
Desk E Harrisburg, Pa.

LEARN CARTOONING
At Home—In Your Spare Time

From the school that has trained so many successful cartoonists of today earning from $50 to $200 and more a week. The Landon Picture Chart Method of teaching makes *original drawing easy* to learn. Send 6c in stamps for full information and chart to test your ability. *Also state age.*
THE LANDON SCHOOL
1402 National Bldg., Cleveland, O.

Verve! Ginger! Pep!

There's nothing old fashioned or hackneyed about THE CLASSIC! It admirably reflects the youthful spirit of 1926. It is out of the beaten track of screen publications. It is unusual, distinctive, sparkling. It is recognized as the best edited of all motion picture publications. The greatest screen writers contribute to THE CLASSIC each month. It is truthful, fearless and authoritative. You cant afford to miss a single issue.

The
July CLASSIC
Watch for the RICHARD DIX Cover!

The July CLASSIC will feature a remarkable, human interest story of Richard Dix, the most absorbing document since **The Motion Picture Magazine** published the life story of Jack Gilbert last Summer.

Henry Albert Phillips will continue his series of interesting interviews with the leading British and Continental authors on the subject of motion pictures. In the July CLASSIC you will find the opinions of **Vicente Blasco Ibañez, William J. Locke** and **W. B. Maxwell.**

Another striking feature of the July CLASSIC will be a startling article on production errors, mistakes of costuming, sets, etc. It is written by an expert and you will find it of keen interest.

And a dozen or so other big features!

one in pearls, another in diamonds, and a third in carnelian, a stone Norma likes especially well.

From Italy she has a very lovely antique cameo set. From the Orient she has brought a rare and beautiful collection of jade. During odd moments on her travels she is to be found in shops where jewels rare and unique are to be had. From an imported collection of carnelian, she has had a complete set made which blends beautifully with her warm, rich coloring.

From her marvelous collection of rings there is one of such beauty that it deserves high rank in any collection of crown jewels. A gift from her husband, it is her favorite ring. The stone, a large square-cut diamond, is the third largest in the world. An ancient people of India called a very large diamond a "mountain of light," and no phrase could so fittingly describe this diamond of almost priceless worth.

During Miss Talmadge's search for jewels she developed the hobby of collecting fans, and in her large collection she has several with jeweled sticks.

MARION DAVIES is one of the few women who talk like a man when the subject of jewelry comes up. She admires jewels very much, especially a combination of diamonds and pearls, but thinks they should be used only in the combination of necessity and simple ornamentation. She wisely avoids heavy and elaborate pieces and has selected designs suitable to her rather fragile type.

Only a few jewels are required to give Miss Davies the amount of utility and adornment she desires. They are two little finger-rings, a bar pin, and a watch. One of her rings is a large black pearl mounted with an emerald-cut diamond on each side. On her right hand is a long diamond, cut in a slender rectangle, the narrowness of which gives an added effect of slenderness to her fingers.

A bar pin of delicate platinum framework has a large white pearl on each end of a connecting band of emerald-cut diamonds.

Her watches are two in number, one a plain square of gold set with a sapphire on each corner. The closed face is opened by springs concealed beneath the sapphires. Miss Davies appropriately wears this watch on a narrow ribbon wrist-band.

Her other watch is particularly handsome and is of the swivel-ball type. On one side is the face of the clock incrusted with three rows of small diamonds. The other side has a large round emerald in the center surrounded by concentric circles of diamonds and sapphires. The ball is mounted in a diamond-studded frame further ornamented with pearls of medium size. The narrow black cord on which Miss Davies wears this watch adds to its distinction.

Marion Davies has caught the spirit of elegant simplicity. Now and then she wears a triple strand of pearls that still further enhance the effect she achieves.

AILEEN PRINGLE, handsome and distinguished, was clever enough to be born in the month of rubies, her favorite stone.

Her jewelry partakes of her own characteristics and is unusual, interesting, and frequently amusing. She is immensely interested in jewelry that has a story or experience connected with it. She loves vivid colors and literally adores earrings, of which she has sets that are extraordinary in design and have historical value.

One pair is made of large amethysts surrounded by rows of small seed-pearls. Another pair is of elaborate filigree set with rose diamonds that belonged to her grandmother. A Chinese pair of carved gold balls are so thin that the hand carving

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

is something to be marveled at. There is an old Spanish pair of gold with banglelike drops that hang in small showers, and finally a rare pair of tear-shape Chinese imperial jade.

Miss Pringle objects to the combining of jade with other stones because of her preference and respect for the Oriental custom of using jade alone.

The diamond necklace shown in the photograph of Miss Pringle, on page 26, is based on the design of the conch shell, a design of particular appeal to her. The design suggests that the necklace might be the first cousin to the tiara.

The seed-pearl and amethyst set is an heirloom and dates back about three hundred years. A large brooch, a bracelet and necklace, both fashioned of small-sized medallions, are done in similar design to the earrings. This set, when worn with pastel summer frocks or all black, is strikingly effective.

Two rings that Miss Pringle always wears are very rare. One is an Italian intaglio of carnelian and the other is a Ptolemy scarab of jasper. The scarab is set in an open mounting to show the name of the Ptolemy in hieroglyphics on the back of the scarab.

The intense love that Miss Pringle feels for the stones of vivid color does not prevent her appreciating the real charm of the semiprecious stones which she enjoys wearing. She has a ring set with a *cabochon* moonstone surrounded by a circlet of diamonds. Another unusual combination is a diamond surrounded by a circlet of crystal which in turn is banded by sapphires. The result is a very pleasing ring. Sets of carnelian, of amber, and a necklace of rare black and white crystals furnish additional variety to Miss Pringle's distinctive costuming.

During her travels in the West Indies, she acquired a heavy-appearing carved silver necklet which was even heavier than it looked to be. With the necklet were pairs of bracelets and anklets. They came from Jamaica and were made from beaten shillings. There was just enough suggestion of the primitive to make them interesting but not enough to detract from their ornamental effect.

"But dont get the idea," asserted Miss Pringle, "that the modern in jewelry doesn't appeal to me. It does very much, but it must be miles from the commonplace. My favorite cut of stone is the *cabachon* and my very best hat ornament is a *cabachon* sapphire. And here is something not quite so modern," she added as she held up a string of baby pearls, "that dates from my childhood and I've had a bangle bracelet made of my first necklace. I've never outgrown it and I never will."

And she spoke for many of us. For who is there who does not have the first necklace, the first ring, or the first bracelet?

They Say That—

Renée Adorée will be leading woman for Thomas Meighan in his new picture—a story of South America. Allan Dwan will direct the film.

John Gilbert is anxious to do a modern comedy after he completes "Bardelys the Magnificent."

"Buddy" Rogers, of the Paramount School, has been borrowed by William Fox for several pictures.

Syd Chaplin will have the hit of his career in "The Better 'Ole."

Jackie Coogan's new picture will be "Johnny, Get Your Hair Cut."

A SLENDER FIGURE on the beach is a winner

Try SAN-GRI-NA at Our Expense HARMLESS

"For two years I have sold SAN-GRI-NA with wonderful success," writes well-known druggist. "My own wife reduced 35 pounds with it."

"From 198 pounds down to 156 with SAN-GRI-NA," writes Miss Lynne from Los Angeles.

Miss Unkirch from Philadelphia writes, "I lost 56 pounds with SAN-GRI-NA."

"I had reached the alarming weight of 198 pounds. I tried several kinds of tablets but of no avail. I had just about given up hope when a friend suggested SAN-GRI-NA. Without having much faith I tried it, and the results were amazing. In a few short weeks I had lost 20 pounds. And now, just three months since I started with SAN-GRI-NA, I weigh only 156 pounds. I can give it my highest recommendations."—Dell Lynne, Los Angeles.

If your figure is overburdened with excess fat you owe it to yourself to try and reduce before the oppressing hot weather gets here. FAT people generally are the ones who suffer most with the heat. Their feet swell up, their clothes feel tight and uncomfortable, they get short of breath and suffer from puffing to an almost unbearable point. In summer they are always tired and "all in." Yet they might get rid of all these troubles by reducing—why not reduce before the intense heat gets here?

Thousands of FAT men and women have used SAN-GRI-NA. Try it yourself today at our expense. With our guarantee of success or money refunded you are not taking any chance. Follow the simple directions and see what it can do for you. No miracle or over-night reductions but a steady, normal loss of weight should take place.

Why we do not send Samples

Many people ask for free samples of SAN-GRI-NA, but experience has proven that it takes more than a sample to show results. WE DO BETTER—our guarantee results or your druggist will refund money, so the trial does not cost you a cent. Sold at all good drug or department stores or you can send direct to the SANGRINA CO., 1841 Broadway, Dept. 238-A, New York City.

Lovely, Satin-Smooth Skin

—thanks to Del-a-tone

SUMMER days and freedom! Days when wonder-working Del-a-tone is especially needed by lovely women who know that the slightest trace of offending hair on face, arms, limbs, back of neck, is a mar to beauty that captivates.

No half-way measures will do. Harsh methods of removing hair are being discarded. They have been by the millions who now rely soley on safe, sure, effective Del-a-tone. The marvel to many first-time users is the quickness of results. Apply, rinse; after 3 minutes, hair all gone. The skin is left white and velvet-smooth. No other method is so quick, so certain, so pleasant to use, so helpful in retarding growth of thicker, coarser hair.

Your Choice—Del-a-tone Cream or Del-a-tone (powder)

You may know of old, reliable Del-a-tone (powder) a standard for nearly twenty years. Now, too, there is Del-a-tone Cream, the only snow-white, fragrant depilatory cream. Something you've always hoped for!

Removes Hair

DEL-A-TONE

CREAM or POWDER

At Drug or Department Stores or sent prepaid anywhere in U.S.A. in plain wrapper, for one dollar—an economy. State whether you wish Del-a-tone or Del-a-tone Cream.

THE DELATONE COMPANY
Dept. 77, 721 No. Michigan Ave.
Chicago, Ill.

FREE TRIAL

10c Package Free

The coupon below is for your convenience in requesting us to send you free a 10c package of Del-a-tone or Del-a-tone Cream. We are confident you will like the results and will become a permanent user.

Send this coupon for 10c Package FREE
The Delatone Company,
Dept. 77, 721 No. Michigan Ave., Chicago.
Please send me FREE, prepaid, in plain wrapper, the 10c size I have checked herewith.
☐Del-a-tone (powder) ☐Del-a-tone Cream
Name.....
Address.....

Doris Kenyon

A White Skin Easy

—*Says Star*

No More Freckles, Blackheads or Skin Blemishes!

Today it is remarkably easy to acquire a clear, white skin, free from all blemishes, freckles and blackheads. A wonderful new scientific discovery removes these blemishes with amazing quickness. Almost overnight you can clear your skin of freckles, roughness, tan, or a "muddy" complexion. These imperfections vanish as if by magic—and your skin takes on that delicate smooth beauty that everyone admires.

The strong lights used in making our pictures exaggerate all skin imperfections, so that I have to keep my skin always free from even the tiniest blemish. I have found that Golden Peacock Bleach Creme does this work admirably, correcting every defect.
—Doris Kenyon.

Make This 3 Minute Test!

Three minutes before bedtime smooth this cool fragrant creme—Golden Peacock Bleach Creme—on your skin. The very next morning look in your mirror. Notice how muddiness and sallowness have already started to give way to an unblemished, milky whiteness. So wonderful, so quick are the results of this new scientific creme that we absolutely guarantee it! Get a jar now—today—at all good drug and department stores. Use it five nights. Then if you are not delighted and amazed your money will be gladly refunded.

FREE—If your dealer cannot supply you with Golden Peacock Bleach Creme mail the coupon below. Send no money. When package arrives pay postman $1. If you give us your dealer's name with your order we will send you a lovely gift absolutely **FREE** with our compliments.

Golden Peacock Bleach Creme

PARIS TOILET COMPANY, 47 Oak St., Paris, Tenn.

PARIS TOILET COMPANY
47 Oak St., Paris, Tenn.

Please send me a jar of Golden Peacock Bleach Creme. When package arrives I will pay postman $1. If not delighted my money will be refunded.

Name.....

Address.....

City..... State.....

Dealer's Name.....

Yes and No

(*Continued from page* 108)

picture is depressing. If by depressing, the critic means that it causes a lump to rise in one's throat, that its pathos makes one sympathize wholly with the vanishing American, then I grant the criticism. It brings one face to face with the pitiless and incontrovertible fact that the weaker race must give way to the stronger one, regardless of the age of history in which they clash. The remark made by one of the bystanders as the Indians rode off to fight for the white man is, I think, applicable to the story as a whole: "pitiful—and tremendous!"

I think no better choice than Richard Dix for the rôle of *Nophaie* could have been made. His portrayal was restrained, vivid, poignant. The choice of the other characters was equally fortunate. Noah Beery as the unctuous villain was exceedingly good, as was Lois Wilson in the rôle of the school-teacher.

MARJORIE,
Sherman, Texas.

Big Moments

DO you treasure a scene here and there out of all the plays? Let me string some together like rare gems, making a chain fit to adorn the Goddess of Drama.

Mary Pickford in the mad scene of "Rosita" (acting second to none).

Lon Chaney in just about every scene of "Unholy Three."

Charlie Chaplin doing *Oceana Roll* in "Gold Rush."

Henry B. Walthall on the return of his son in "Three Faces East."

Louise Dresser in most of "Goose Woman."

Thomas Meighan fondling the jewels in "Miracle Man."

Ford Sterling's pantomime in "Trouble with Wives."

Raymond Griffith when he shields the princess' love affair in "He's a Prince."

Gloria Swanson's hysterical preparation to entertain Napoleon in "Madame Sans-Gêne."

George Hackathorne abandoning hope in "Capital Punishment."

Paul Everton sewing on Meighan's coat and later defying the guards in "City of Silent Men."

André de Beranger rehearsing his actor's rôle in "Are Parents People."

Roy D'Arcy bringing first news of the *Merry Widow* in "The Merry Widow."

Marc McDermott suffering because of his dumbness in "Siege."

Edward Hearn when very old in "As No Man Has Loved."

Raymond Griffith when he learns of Lee's surrender in "Hands Up."

PEARL CONERY,
Jersey City, New Jersey.

Defending Miss Rich

IN the May issue of MOTION PICTURE there appeared a letter from a movie fan with a statement that raised my ire. "I wouldn't go across the street to see Irene." That alone wouldn't have been so bad, for I know well enough that other people may have different ideas of stars whom I consider fine. But this fan wants to know why stars are thrust down our throats who cant act. Since it is really the fans who contribute, she thinks that in a star we should have beauty, brains and undisputed ability to act. I will leave the answer to the fans. Which one of these things does Miss Rich lack?

BETTY SMITH,
New York.

A Call-Down for the Girls

WE wish to make a few impertinent remarks about some stars on the screen. Why will some stars keep on, picture after picture, using their own petty tricks and fitting their own personalities to the characters of the parts given them? For instance:

Mae Murray. In every one of her pictures she has been Mae Murray and no one else. But she lost herself a little in the character of "The Merry Widow." However, we doubt whether she will ever do it again unless she has von Stroheim's direction.

Alice Terry. Why does Miss Terry continue under the direction of her husband, Rex Ingram, when he fails to bring any life into her portrayals?

Lillian Gish. This star has been given some of the most choice parts on the screen, *The White Sister, Romola* and in "La Bohème," and yet she has practically ruined every one of these pictures.

It was Ronald Colman in the first two pictures and John Gilbert in the last one who saved the pictures.

Viola Dana and her sister, Shirley Mason. What keeps them in the movies? It is more than we can see.

Dorothy Mackaill. We never liked her since "Chickie."

TIM and JIM,
Ridgewood, New Jersey.

Scenes That Need a Rest

WHERE is all the talent for good moving-picture story writing? Sustained interest and good plot is lacking in some productions. Let us have a better average of real good stories.

Why do butlers stand in the room with the loving couple, discover they are about to kiss, wink knowingly and depart. That was good the first few times it was done, but we've had a lot of time to think up something new since 1910. Please stop it by persuasion or force.

In mob scenes, why does every mother's son and all of his grandchildren face the camera, and all register the same emotion? It never happens in real life.

Why does an actor never look at the audience? If they would give the customers a look once in a while, it would make things more homelike.

Why is it necessary in every Western picture to have some one ride away on horseback with the gang after him? It's been done awfully often. Billy Anderson could tell us all about it. And again, why have scenes in which one man enters a room and overcomes anywhere from ten to fifteen men single-handed?

J. CONWAY,
San Francisco, California.

Down with Vaudeville

I READ MOTION PICTURE because it is always filled with the latest and most complete news of the studios and my favorites. And it's the only magazine to see their faults, without being too harsh on them for them. His list of what is wrong with the movies shows a clear insight into the workings of the cinema world. Especially one do I agree with—about vaudeville with the feature. If the house has a good organ and orchestra, nothing else is needed. To sit thru cheap vaudeville is surely a trial. If one wants to see vaudeville, let him go to a vaudeville house.

JOHN ALLEN,
McKeesport, Pennsylvania.

Every advertisement in MOTION PICTURE MAGAZINE is guaranteed.

Retirement—and Then?

(*Continued from page 39*)

would talk of life and love. But we didn't. We talked small talk mostly. About plays. And taxis which took simply hours to get a few blocks in New York's congested traffic.

THE day before Mary and Doug and she had gone to the bicycle races at Madison Square Garden.

"Have you attended the races?" she inquired.

"Automobile races, but never a bicycle race," I replied.

"Then you must go," she said. Her voice never becomes highly enthusiastic, but it can be very pleasantly cordial, as it was now. "It's really quite thrilling. Afterwards we went to a play, and later on to a night club. The girls were remarkably clever. They sang and danced and played musical instruments so skilfully that I felt quite stupid, and wished I could sing and play, too."

"It wouldn't be quite fair if you could do everything," I protested, and we both smiled. And during the lapse that followed I was wondering how many little singers and dancers were spending their leisure hours watching Norma's pictures, and wishing above all things else in this world to become great screen actresses.

We somehow got onto the subject of Natalie's children, and Connie's wedding. We were discussing, before we knew it, the relative merits of modern children and children of the generation just flown.

"I think they're so much wiser for their ages than in my time," quoth Norma in such a very sage tone that if one weren't looking directly at her, one would have imagined she were referring to some very dim and histrionic past. "Why, there's Natalie's three-and-one-half-year-old youngster," she went on by way of explanation. "He asks questions that really dumfound us. When Constance was married recently, he wanted to know what relation her husband would be to him. 'Can I call him Unky?' he inquired. And shortly afterwards announced that he was going out into the back yard to catch the finest wedding present for them—a big black beetle.

"And the young people, too, seem more progressive. There's nineteen-year-old Dolores Costello, a finished actress——"

BUT right here I interrupted. For I happened to remember reading in Mrs. Talmadge's book on her famous daughters that Norma was not of a very ripe age when she made her screen début. Nor was Mary Pickford. Nor Jeanie Maepherson and Frances Marion, who were both on the way to success as scenarists when not exactly full-grown citizens. I told Norma so, and asked her how she accounted for it.

She only laughed and said, "That's so. I had forgotten that I was playing my first leading rôle when not quite sixteen. And Connie was only a kid when she appeared as a mountain girl in 'Intolerance.'"

Once on the subject of Connie, Norma waxed eloquent. For Connie is without exaggeration the apple of her big sister's eye. In characteristic honest fashion, she confesses she would much rather see Connie on the screen than anyone else.

"I thought she did splendidly in 'Her Sister from Paris'; better than in any of her previous pictures," she remarked. "I shall just hate to see Connie leave the screen, for I'm her very best fan. She is so vivacious and full of life and sparkle.

"You'd love Connie," she added quickly, and I knew from the tone in which she

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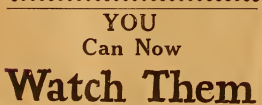

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said it that Connie in real life would be even more alluring than her impish reel self.

The hardest subject to get Norma Talmadge to speak on is herself. She is not in the least egotistical. "Everything that can possibly be said about me has already been said. And some of the things which I read surprise me. They tell me so much about myself that I never knew before."

BUT I did persuade her finally to touch upon some of the things she has in mind to do in the near future. "We're really looking for a story right now. We're considering 'The Life of Gaby Deslys' and any number of other stories. Before I leave the screen I should like to do 'Smilin' Thru' again, as a gift to the people who loved me most in that picture. I want to make it as memorable a picture as possible.

"Then I shall probably do some character rôles—I adore such parts—and a little comedy. I'm appearing in a lighter rôle than I usually portray in 'Kiki.'

"Do you think 'they'll' like me in it?" she inquired as we walked out into the hall together, and the perfume of the flowers grew fainter and fainter. And altho I assured her that "they" would probably like her in almost anything, at heart I could not but feel a pang to think that the unforgetable "Lady" was going to be transformed into a little French *gamine*. And I'm hoping that the *gamine* wont stay a *gamine* for long, but will change back to her picturesque coiffures and hoop-skirts again. For I cant think of another actress who wears them quite so appealingly.

Notes from Hollywood

(*Continued from page 36*)

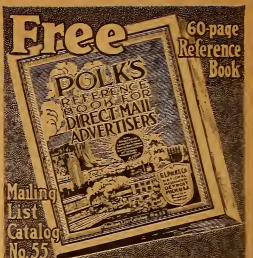
WILLIAM FOX is trying to find a David Warfield to play in "The Music Master," "The Grand Army Man," "The Auctioneer" and "The Return of Peter Grimm"—all Belasco plays now owned by Fox.

LISTEN, World! If you are a pretty young lady or a handsome young man and think you can act, dont come to Hollywood unless you have several thousand dollars saved up and can afford to wait two or three years. There are thousands of them around here just as good-looking as you are. Some are starving and some are working in the shops, waiting.

REEL-LY, they are coming back to the old-fashioned picture teams. You know in the old days we had Costello and Turner, Blackwell and Joyce, Johnson and Lawrence, Bunny and Finch—and things like that. Cecil De Mille is now announcing Vera Reynolds and Robert Ames as co-stars, and soon we shall have team-work everywhere. And why not? We haven't so many single stars who can get the money without help, so let's have them in pairs.

Do You See Your Name?

On page 63 is the announcement of the 105 winners in YOUR OPINION Contest. Cash prizes amounting to $2,500.00 are being awarded to them. Dont fail to see if your name is among the winners.



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"Shall I Go Into the Movies?"

(*Continued from page 66*)

Mr. S. J. J., August 7th:

THE positions of the planets at the time of your birth point to a stage career rather than to success in the movies. The two fields of work are just as different as are planning a house and actually building one, and you can count on the fingers of one hand the stage artists who make good on the screen and *vice versa.* The part of the chart governing entertainment is strong in your horoscope, and I advise you to study dancing, fencing, stage deportment and all the other details which go to make up the successful actor and then try your luck in New York City. You have a good year in which to do this in 1928; perfect yourself in some particular branch of the work before this time.

Jane Ellen, December 7th:

YOU have lots of ability, and lots of ambitions and persistence, but you are just on the brink of a series of experiences which will test your character to the utmost, and which will last from 1927 to 1931. I say this frankly because I believe that when we know location of pitfalls in the path ahead, we can often avoid them by taking another course across the dangerous section—in life, as well as on a hike. Will you please be a strong-minded and determined girl and make up your mind to avoid marriage until after this period is past? You are due to bring the wrath of the heavens down upon your head by marriage in the next few years. I would not consider you fitted for screen work, but I would feel quite safe in advising you to take up the serious study of Astrology.

Catherine A. D., April 25th:

HAVE you ever cultivated your voice? A talent for singing or the teaching of vocal art seems indicated in your chart, and while I wont deny that there is also some ability for screen work, the same difficulty holds good for you as for so many talented people, that the woman who begins this career when she has passed her early youth is under an immense handicap. I wont deny that here and there an exceptional person is able to rise above the telltale indications of past experiences in her face, but it is only at the cost of persistence and determination that few possess. I would counsel you to look for rewards closer to home than Hollywood. And please be careful of accident, quarrels and violent events during the first two weeks of December, 1926.

Emerson Walker, October 5th:

I DONT think you belong in the motion picture field, for your chart suggests a connection with banking, insurance, investment work, or something where you would deal with money and securities. You would make a good salesman or promoter. If you still feel that you MUST be in touch with the industry, then enter the executive end of it thru some general office work. But I think you'll do best in a bank or insurance company.

Anita M. L., July 18th:

YOU have a beautiful chart for screen work, and I am glad to be able to tell you this while you are young enough to prepare for such a career intelligently. Get a good education, for motion picture

(*Continued on page 120*)

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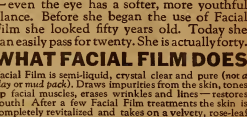

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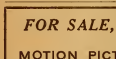

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Brief Reviews of New Films

By HELEN SURSA

Sandy

MADGE BELLAMY in years to come will probably be thankful for this Elenore Meherin story which gives her a versatile rôle unlike anything she has done before. Judging by her previous work on the screen, you would scarcely believe that she could do anything like the high-spirited *Sandy* who was loved by three men and then deprived of the man she loved. You will like her immensely in this rôle.

Harrison Ford, who has been known to walk thru pictures with little to do, gives an excellent characterization. Leslie Fenton, Gloria Hope and Charles Farrell are in the supporting cast.

The novel, which must be known to most everybody thru its serial form in the newspapers, is followed closely in the adaptation. The California scenery furnishes some of the most beautiful background we have seen lately. Harry Beaumont, the director, is deserving of a great deal of praise for this picture.—*F.o.r.*

Silken Shackles

Too bad that Irene Rich chose this absurd story in her effort to get away from the poor, neglected wife with which she has come to be associated on the screen. There is no reason why she shouldn't play the part of a flirtatious woman who isn't quite true to her husband, but she ought to select a story with some consistency in its character parts and then be sure that the director is one who will understand the characters he is presenting.

Frankly, in this picture we were never quite sure whether she loved her husband or whether he loved her and we didn't have the question settled for us when she goes back to him after she has left him for a young violinist in Budapest.

There seems to be something lacking in the portrayals—something that is needed to make plausible the development of the plot. We do believe that the deficiency is more with the author and the director than with the cast, which includes, in addition to Miss Rich, Huntly Gordon, as her husband, and Victor Varconi, as the violinist. —*Warner.*

Yellow Fingers

THIS melodrama is laid on the Malay Archipelago. It is full of intrigue, villainy, mystery, romance and thrills. The plot is a complicated one, presented in straightforward manner by Emmett Flynn.

As the fiery half-caste girl, Olive Borden, gives a remarkable portrayal in a rôle which is difficult and lacking in sympathy. Ralph Ince is the dominating figure as the white trader. Edward Piel is splendid in his characterization of the Chinese villain. —*F.o.r.*

The Sap

THIS picture is interesting chiefly because it brings the former favorite child-player, Mary McAlister, to the screen in a grown-up part as leading lady to Kenneth Harlan. She plays the part quite creditably.

The story deals with a mamma's boy who has been brought up in mortal fear of everything. He is flung into the war and is presented with medals won by another man. On his return the home town makes a big to-do over him and then his real fight with himself begins. The girl, of course, helps him in his victory.—*Warner.*

The Vision

THIS is the first of a series to be known as the Romance productions. Altho it is a short piece of only two reels, it will be a charming addition to any motion picture program. The technicolor process is used in the photography and the scenes are really lovely. Julanne Johnston and John Roche are the featured players and they are ideal lovers in a picturesque setting.—*Educational.*

Why Girls Go Back Home

DONT go to this picture with the expectation of having this question answered convincingly. Patsy Ruth Miller, as the little country girl, falls in love with a matinee idol (Clive Brook) playing in her town. When he returns to New York she comes along and falls into a brilliant stage career for herself. Until success comes, the hero hasn't thought much of her. His change of heart is met with a change in her and she snubs him and returns home. Ordinarily, she would return to a hometown sweetheart. But, no. She returns with the matinee idol.

Neither of the two leading rôles wins any sympathy. Myrna Loy, as a chorus girl, does the best piece of acting in the story.—*Warner.*

Secret Orders

EVELYN BRENT is well cast in this mystery-detective story with a war-time setting. As an expert telegrapher, she is employed by the government and becomes a secret service agent. It is her job to ferret out a German spy center and she succeeds thru a series of thrilling episodes. Then she marries the quarter-master under whom she works. Robert Fraser plays this part admirably. The production moves rapidly thru well-directed suspense scenes.—*F. B. O.*

Sir Lumberjack

HERE you find Lefty Flynn in a lumber camp where he is given his chance to prove to his father, the owner, that he can make good. In addition to working out his own career, he brings about a friendly meeting between his father and the owner of an adjoining timber forest. Then he marries the grand-daughter of his father's former enemy.

Kathleen Myers is very pretty as the grand-daughter and Lefty Flynn makes a handsome lumberjack. He has many opportunities for fist-fights and you know how well he takes to fights.—*F. B. O.*

Wild to Go

TOM TYLER and little Frankie Darrow make such a perfect team that any picture in which they play takes on more than ordinary interest. This one is the conventional Western with a ranch foreman who is a villain and a mortgage to be paid off. With all its triteness of plot, the story isn't much, but it gives you a chance to see Tom Tyler and Frankie Darrow in pleasing rôles.—*F. B. O.*

The Earth Woman

A STARK tale of a western homesteader is presented in this picture, produced by Mrs. Wallace Reid. It brings Mary Alden to us once more in the rôle of a mother who fights for her children and is

willing to die for them. She gives a performance of splendid characterization. Priscilla Bonner, as her daughter; Russell Simpson, as her husband, and Johnny Walker, as the sheriff, are the principal members of the supporting cast.

This production is by far Mrs. Reid's most successful undertaking in motion pictures. The story is not pleasant and will not please all people; but, with the exception of a box-office ending, it is consistent and evenly handled.—*Associated Exhibitors.*

Rustling for Cupid

PETER B. KYNE'S story has been adapted to the screen with George O'Brien and Anita Stewart in the leading rôles. He is cast as the son of a cattle baron in New Mexico and she is the pretty school teacher. Just when he learns that she loves him, he discovers that his father has been stealing cattle. How can he marry the girl with such a skeleton in his closet? Well, that's the story and you can bet that he finds a way. Irving Cummings makes an entertaining feature from his material.—*Fox.*

The Highbinders

WILLIAM T. TILDEN is likely to receive an avalanche of mail when this picture is released. Unfortunately, the letters will be in the form of suggestions that he remain true to his tennis racket and let certain other young men take his place in the movies.

This melodrama is saved by the acting of Ben Alexander. He seems to realize the importance of making up for Mr. Tilden's lack of acting ability and he more than does his part well. Marjorie Daw is pleasing in her small part.—*Associated Exhibitors.*

Siberia

THIS is a colorless production of Bartley Campbell's soul-stirring drama of love and intrigue in darkest Russia. A story of revolutionists, refugees and the czar's spy system would seem to warrant suspense of a high order, but somehow you become just a little weary with the long drawn-out events. Whatever gripping situations the play set forth are lost in the picturization. Alma Rubens fails to win sympathy in the leading rôle. Edmund Lowe, as the hero, gives the best performance. Other featured players are Tom Santschi, Paul Panzer and Lou Tellegen.—*Fox.*

The Nut-Cracker

EDWARD EVERETT HORTON is fairly amusing in this comedy of a henpecked husband who affects a temporary loss of memory in order to win the appreciation and love of his wife. The theme is so thread-bare that he cant quite turn it into a first-rate picture, but he does what he can, and that is a great deal. Mae Busch as the wife has little to do.—*Associated Exhibitors.*

The Shamrock Handicap

HERE you have a typical Peter B. Kyne story presented by a capable cast under the direction of John Ford. The chief interest, perhaps, lies in the acting of Janet Gaynor, whose first prominent screen part was in "The Johnstown Flood." She is very pretty and plays with a perfect understanding of what is expected of her.

Other members of the cast, who are largely responsible for the picture's merit, are Leslie Fenton, J. Farrell MacDonald, Claire McDowell, Willard Louis and Louis Payne.—*Fox.*

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Photo by Alfred Cheney Johnston

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"Shall I Go Into the Movies?"

(*Continued from page* 117)

acting requires an intelligent viewpoint; perfect yourself in your beloved sports, for the hard work of the screen requires a healthy body and well-trained muscles, as well as giving opportunities to those who can do "stunts"; study your music and try to learn all you can of the other arts, for you develop your appreciation thereby. The year 1930 will bring you many opportunities and much good fortune. My congratulations!

Mrs. F. P., November 26th:

Your husband ought to make no changes at the present time, for he is just entering a period in his life when things will hot go well, and it is folly to make changes for the worse, isn't it? He seems to be a good entertainer and full of fun, as you say, but I cannot truthfully advise him to go on the stage. He ought to get out of the shop and go on the road as a salesman—he is wasted in an inside job and should be meeting the public. You see, he can get good results with that wit and humor in his business as well as on the stage and screen.

"Miss Manchester," May 27th:

No, this is not a screen chart. The position of your Moon makes it easy for you to come before the public, but there is opposition to this in other departments of your life, and a continued pursuit of a career would later cause you much domestic difficulty. In about three years there will be some changes in your environment and after that time you may be able to do more as you please, but candidly I think it wiser for you to content yourself with something more every-day and prosaic than dramatic work. You would have many disappointments in this field.

Mary M. S., September 19th:

I could write the whole department on your case alone, and I wish that all the ambitious, but inexperienced people who want to enter the movies could read your letter. As I write this answer to it, I can look out on Hollywood Boulevard and a number of tall office-buildings, and I would bet five whole cents to any reader of this department that every one of those buildings houses fifty girls, at least, who came to Hollywood to get into the movies and who are glad to hold office positions now at very low pay in order to keep themselves alive. Mary M. S. says: "I have experienced all the heartbreaks of the beginner, trudging from studio to studio . . ." and then after some success a voluntary retirement, followed by the later necessity of earning a living again, with the prospect of going thru the treadmill once more. I am glad to say that the future holds some success for Mary M. S., altho I wish she would decide to take up executive work in an office or newspaper work, rather than the screen.

M. S. V., December 27th:

You have great personal force and an ability to depict old men, not of the genial Theodore Roberts type but of the crafty and malicious nature—I dont think of anyone on the screen who has become associated with exactly the style of part that your horoscope suggests. You may or may not take up such work—for the individual will, not the horoscope, decides upon action. All we can see in the chart is the outcome of the decision after it is once made, and the temperament and talents. I am interested in your horoscope sufficiently to tell you that your temper stands in your way many times and when you fail or are disappointed in results, you really have only yourself to blame.

"Eugene Carpenter," November 26th:

The strongest thing about your horoscope is your deep sense of the spiritual in the life of man, a trait so marked that I am suggesting to you in all seriousness a consideration of the ministry as a lifework. The same appreciation of beauty and progress which attracts you to dramatic work would also assist you in teaching spiritual truths, for it is the application of this quality alone which is different. If you cannot see yourself as a leader of the deeper forces of mankind, then select for a second choice the medical profession. You will appreciate my reasons for turning your mind aside in these other channels when you are older; you do not yet fully understand your own nature.

V. I. K., September 2nd:

You are about to enter a new phase of your existence after the date of your birth in 1926. The Sun in your horoscope will at this time come to a conjunction with the planet Venus, and will follow this with good aspects to Jupiter and Mars for the next six years. You have this period in which to entrench yourself firmly in whatever field you choose, and I would suppose it to be something of an artistic nature, with possibilities for stage or screen work. But after that, be careful. Yours is not a strong horoscope, and your success is apt to be temporary. Make hay while the sun shines, and store your hay away in the barn before the rainy days of 1935.

Mrs. B. M., April 15th:

You have a very positive and energetic nature, shown in your horoscope by the position of both the Sun and Moon in the aggressive sign Aries, while both are in strong aspect to the erratic planet Uranus. I would like to have you interest your fickle fancies in some highly technical and rather difficult study, for most topics of interest to people of your own age are far too superficial to hold your attention for long. The coming years are full of changes for you, particularly the period from 1930 to 1933. I would consider you well fitted for government work and would advise you to get in touch with political organizations for women in your state. You would not be happy in musical or dramatic activities for very long.

H. A. W., August 16th:

Your interest in acting is a temporary affair in your life, caused by the passage of the planet Neptune, the guiding star of the movies, over the degree of the Zodiac in which your Sun was placed at birth. This sounds technical, but if you try to understand it, it is not so very hard to see. When each person is born, certain points in his chart are stamped with the influence of certain planets, and later in life when these particular points are reached by other forces, he feels the results in a desire for the interests governed by these planets. You will lose interest in the screen in about two years

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Phyllis D. B., September 25th:

I AM sorry not to be able to print your answer in the time you specified, but few people realize how long it takes to print and distribute a large magazine, and it is quite impossible for me to get replies into type within a few days of their receipt. Your chart shows a good deal of personal magnetism, some genuine appreciation of acting and creative artistic work generally, and as you are now in Hollywood I agree with you that it will be no harm for you to try your luck at getting work. Dont be disappointed if you meet with competition, however.

A. F. E., August 17th:

YOUR horoscope shows a rather clever mind, with a good deal of nervousness and lack of concentration caused by the opposition of the planet Neptune to your Moon at birth. You will grow out of this to some extent passing the age of thirty, meanwhile try to act only upon definite second thought and try to control impulse and irritation. I would consider the literary or clerical field the best form of work for you to take up, and believe that with training you might write fiction of a very acceptable quality.

Miss M. P., January 29th:

THE present year should prove a good one for you, with an opportunity for marriage, provided you do not allow a lovers' quarrel to stand in the way of this. I would not pick you as a girl who could easily make good in the movies. For one thing, you are not strong enough to stand the hard hours and difficult work that are required from time to time of all professionals, while your natural lack of ambition would prove a great handicap here. You see, Hollywood is full of people who will endure any privation to make a name for themselves, and when one enters the ranks of earnest people such as these, one must possess the same oneness of purpose or else fall by the wayside during the forced marches. Stay at home and make your best beau happy!

J. A. C., December 13th:

TWO more years and you'll get a start; five more years and you'll be going like a house a-fire and with your name on the program in some capacity. I agree with you that you are born for public life, and you have my best wishes for success.

Virginia F., April 26th:

IN spite of your youth, your character shows as one which possesses the assurance and will of most women of forty years. Here is both your strength and your weakness. You can accomplish almost anything you set your heart upon, but you are so stubborn and fixed in your opinions that you are apt to center upon the wrong thing because of your lack of experience and your dislike of taking advice. I would caution you very sincerely against going upon the stage; there are no more wicked people on the stage than in offices or in any other walk of life, but there are temptations in any artistic work that are not quite so evident in a purely commercial occupation and it is from exactly these temptations that you run great danger during the next nine years. Be content to live a quiet life and find your interests in school and home. You'll be happier in the long run if you do so. You are too intense to forget mistakes and make over your life as some can do.

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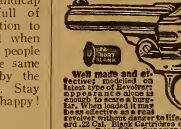

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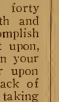

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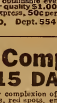

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